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THE
EUMENIDES OF AESCHYLUS.

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ΑἸΣΧΎΛΟΥ ΕΥ̓ΜΕΝΊΔΕΣ.

THE EUMENIDES OF AESCHYLUS.

A Critical Edition,

WITH METRICAL ENGLISH TRANSLATION,

BY

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Αἰσχύλῳ Εὐφορίωνος Ἀθηναίῳ πολὺ πρώτῳ
ποιητῶν χάριτος τόνδ᾽ ἀνέθηκα πόνον
βάρβαρος ὢν Ἕλληνι καὶ ὀψίγονος Τιτῆνι
θεσπέσιον δ᾽ ὀλίγῳ δώρῳ ἐνῆν τὸ σέβας

PREFACE.

THIS edition is addressed in the first place to that limited number of scholars who take an interest in the restoration of the text of Aeschylus; secondly, to those students who are called upon to make the *Eumenides* a subject of special study in the course of their reading for University distinctions. Not a few things of which scholars do not need to be told are to be found in the notes; but the work is very mainly critical, that is, engaged in the earnest inquiry: 'What is the true text, and what does it mean?'

A critical edition is not made to order, nor to meet a trade demand. It appears whenever the author has completed his congenial task, without any hurry, and to his own satisfaction; so far as the last can be said of works that are imperfect in their nature, that only report progress and mark

a new starting-point, 'adeo brevis in perfecto est mora'.

The publication of this text and notes has been much delayed through various causes. My first emendation of the play was made in May, 1863, when I satisfied myself that τὰ in v. 507,

τὰ πολλὰ παντόφυρτ' ἄνευ δίκας,

in which form the line then appeared in the only editions I possessed, Tauchnitz' and Didot's, was a relic of ἄγοντα. So the verse became the *hexapodia* which was required, and the sense was made perfect. A year or two later I acquired Weil's edition, then Hermann's, Müller's, and many others. To take them in the order in which they came under my notice, Weil's edition, 1861, placed ἄγοντα rightly, and he attributed the emendation to Pauw, 1733, who had edited

τὰ πολλὰ παντόφυρτ' ἄγοντ' ἄνευ δίκας.

Weil transposed the word on the ground that so the line is better modulated, and not for the true critical reasons, that τὰ πολλὰ is wrong in sense, and that the τὰ told where the ἄγοντα had been. Then I found that Pauw's conjecture is given by Hermann, who did not accept it, probably because it had been adopted by Müller, 1833, just 100 years

after Pauw's edition. Müller had put the word in its right place,

ἄγοντα πολλὰ παντόφυρτ' ἄνευ δίκας,

but Weil did not know this, or he would have acknowledged it. Paley ventured at last, in his 3rd edition, 1870, to insert the word; but in Pauw's wrong place. Under the circumstances I feel justified in regarding this important emendation as appertaining in some measure to myself.

This and many other corrections of the text of the *Eumenides*, which I now propose, were communicated by me to Mr. Paley at the time when he was preparing his 4th edition for the press, about five years ago. I do not think he approved of any of them: they were not 100 years old, nor had they received the sanction of that wild innovator Hermann. I have freely detailed my treatment of the text before classes of pupils in former years; and have discussed particular corrections with parties of friends. In these ways some of my results may be already known; but in this absence of hurry one's results have time to be well sorted, seasoned, and matured. I have not yet had occasion to revoke any correction of a text which I have made. The only one of the emendations pro-

posed in this edition about which I retain some doubt, in spite of the evidence, is that at v. 44. I have been watching it ever since July, 1875; and have read the Lexicon of Hesychius through for the sake of that passage alone.

I have not heard of anything of any importance done for the text of the *Eumenides* since Weil's *Persae* appeared in 1867, which gave a valuable 'Addenda' of conjectures by German savants, and particularly by the very eminent and illustrious Meineke. The Franco-German war came on; and besides, Professor Weil had really done so much in the way of permanent restoration as hardly to leave it possible for another editor to arise until after some very considerable interval. I find that I have adopted, ἀπὸ γνώμης, like one of Athana's Areopagites, no fewer than 45 of Weil's emendations, which appear to me to be convincing and conclusive.

Discredit is thrown upon exact and careful work, in a very regretable way, by harum-scarum attempts at imitation, such as the edition of the *Agamemnon* which appeared this year. Things of that kind will not be fairly allowed to prejudice the genuine critical work of Stanley, Markland, Heath, Musgrave, Tyrwhitt, Wakefield, and Elmsley, who form the true old English school. It will be

observed that I omit Bentley's name and Porson's, although I must assign *three* corrections of this text to the former, and *fourteen* to the latter, in the list which I shall presently give. Of Bentley's *three*, only *one*, προπομπῶν for προπομπὸν, v. 963, shows that he was caring about the poem. Porson's *fourteen* are such as γίγνεται for γίνεται, ἀνὴρ for ἀνήρ, νιν for μιν, πεύσει for πεύσῃ, etc., things which do not affect the meaning of the text, or very slightly, and were, therefore, not deemed worthy of notice by such men as Auratus, Scaliger, Casaubon, and the rest. There is *not one* of all the *fourteen* in which Porson has shown that he was caring about the poem.

It is with much unwillingness that anything is said derogatory to the reputation of these great scholars, whom everyone delights to honour; but there is no doubt that their influence has been pernicious in proportion to its supremacy. The spectacle of a scholar of Bentley's rare talents and profound learning, being so seldom able to arrive at a true result in criticism, has led the English people to think that nothing good can be achieved. It is an *a fortiori* of the most vigorous and convincing kind: 'Do you suppose that *you* can effect anything where Bentley and Porson failed?' Mr. Paley has been encouraging this sentiment for

forty years; and now the free criticism of a Greek text is looked upon with disfavour, or rather with aversion and intolerance; so that every new editor hastens to assure his critics and readers that he has made no changes in the text except some four or five, at most, which are of no consequence whatever.

Some discrimination ought to be used. Bentley's mind was wanting in two requisites of the first importance: a sympathy with poetic sentiment and expression, and a respect for his author such as was felt by Scaliger and H. Stephens. He feels that he is Master not only of Trinity College, Cambridge, but also of all the Greek poets, and so has a poor opinion of them and their words, from first to last. Porson did not concern himself at all with the meaning. Greek books presented him with a convenient occasion for exhibiting the accuracy of his grammatical knowledge, and his acquaintance with some Greek metres. There was no ground for expecting that either could become a true critic. The one could not, because of some radical defects of mind; and the idea never occurred to the other that a Greek text is anything more than a child's exercise, from which faults in orthography have to be removed.

We envy them their superior endowments. Our

claim to some attention from our contemporaries relies on the plea that we study the poetry of Aeschylus for its own sake; to make the text sure and the meaning clear, first of all to ourselves, and then, without hesitation, to those whom we are appointed to lecture.

The seven whom I have canonized above, with (perhaps, as is supposed) less splendid talents, have done much better work. These are they who have made Greek poetry intelligible to us, and who take rank with the real critics and right honourable enlighteners such as the following, whom I choose from many: John Dorat, for France; Francis Robortello, for Italy; William Canter, for Holland; and Henry Weil, for Germany. Hermann, a genius of immense power, was struggling with a pedantic generation, and only began to be a true critic when he published his '*Supplices* of Aeschylus', at the age of 78, and died. I would choose Benjamin Heath, of Exeter, to represent the English Grecians.

I agree with Hermann in his opinion that John Dorat is the most illustrious Aeschylean critic: he lived to be 80 years of age; while the most promising of all was the marvellously brilliant William Canter of Utrecht, who died in 1575, aged 33. Besides his emendations, which

have, nearly every one, been adopted by every editor, William Canter is he who discovered the antistrophic correspondence of the lines in choral odes. Henry Weil has discovered the antithetic structure of the periods in iambic systems. I am quite convinced of the reality of his discovery, but have not applied it to my own text. It seemed well to wait until the text of the *Eumenides* is better confirmed. Through some slight difference in writing the choruses, I have only 986 lines to Weil's 1001: the iambics are almost the same, so that his scheme of correspondence nearly applies, and need not be repeated. This antithetic structure of iambic systems seems to have been suggested to Aeschylus by the antistrophic arrangement of the chorus; to have recommended itself for the beautiful order which it introduces, and to have been confirmed in use by its great help as a mnemonic.

ON THE TEXT OF THE EUMENIDES AS IT APPEARS IN THE 'MEDICEAN' MANUSCRIPT PRESERVED IN THE LAURENTIAN LIBRARY AT FLORENCE.

It is written throughout in small, *i.e.* round, letters, *literae minusculae;* no capitals occurring except a few which have been interpolated, one here and another there, mostly at the end of words. I have used R. Merkel's 'fac-simile' re-

cension, Clarendon Press, 1871, as well as those which are reported by Hermann. H. Keil shows good evidence that it was bought at Constantinople in the year 1423 A.D., from the wife of John Chrysoloras,* by Francis Philelphus, who brought it to Italy early in 1424. The time when it was written is supposed, by those best qualified to judge (Bekker, Dindorf, Cobet), to be between 950 and 1050 A.D. As to the way in which it is written, Merkel says that 'there is nothing to be said in its praise apart from the fact that the MS is the only bit of wreckage left to tell the tale of the loss of Aeschylus'. I have often exercised my fancy in speculating on 'what sort of person was it who wrote out this Medicean relic of Aeschylus, and from what sort of a text did he copy it?' The latter part of the problem can be practically solved. He (it may have been *she*, in the reign of a literary empress like Eudocia, about 1060 A.D.) copied it from a text written either (1) in uncial letters, *literae unciales*, that is

* CHRYSOLORAS, JOHN.—Died about 1462, teacher and father-in-law of Philelphus. Disciple and nephew of Manuel Chrysoloras.

CHRYSOLORAS, MANUEL.—A learned Greek, born at Constantinople about 1355; died April 15, 1415. One of the greatest contributors to the restoration of Greek literature in the West. Sent by Manuel Palaeologus to urge the Western princes to a crusade against the Turks. Remained in Italy as teacher of Greek. Buried at Constance. Probably his Ἐρωτήματα is the first Greek Grammar printed in the West, 1488.

what we call 'small' and 'capital' intermixed, in which way the Scholia are written on the margins of M; or (2) in *literae quadratae*, *all* square and angular, which we call 'capitals,' with no spaces between words. The two alternatives result in the same practical rule, viz., that proposed ways of divining the true reading of M may justly be based upon either assumption—'the prototype of M was written in round, *i.e.* "small," characters, with spaces between what were supposed to be the words'; or, 'the prototype of M was written in square, i. e. *capital*, letters, with no spaces between words'.

This copy was written by some person, probably very young, who had learned and knew his Greek letters, both round and square, and who had been made to observe the accents when learning his Greek grammar. That appears to have been the full amount of his attainments in Greek. The result of his copying was so deplorable, that the person who ought to have corrected the faults, whether he was a father, a master, or an archimandrite, preferred to evade the duty. Mss often show signs of more or less competent supervision, as at Anth. Pal. 5. 262, where there is a note on the margin: *οὐδὲν λείπει, πλὴν ὅτι ὁ γράφων μῶρος ἦν*:—'there is nothing left out; the scribe was a

fool.' The copier of M had been ordered not to write the words continuously, but to separate them by spaces. He took this to mean 'not to write the letters continuously', so he broke them up into twos, threes, fours, &c., to present an agreeable variety of combinations, and just as fancy prompted; for he neither knew nor cared what any word was, except ἄνθρωπος, ἀνήρ, and μήτηρ, in which cases he gladly adopted the compendious way of writing.

I know very well that the most intelligent person can hardly copy twenty lines of poetry without making mistakes: I mean a person who knows well the meaning of what he is writing, and tries to keep his thoughts from wandering. The writer of M (or writers, for Merkel thinks there were at least two, who relieved each other alternately) was performing either a task or a penance, and had no knowledge of what he was writing; only that the quadrate or else uncial letters of his exemplar were to be rendered by small letters without any capitals, and with spaces between optional groups of them, so as not to look as if written continuously. One might also seem to detect the trade trick of some ignorant book factor or broker, at the time when spaces between words began to be fashionable.

If the illiterate copyist practises a stolid Chinese conscientiousness in making an exact representa-

tion of the original, with all its accumulation of errors, as seems to have been done in the case of our Medicean (so Hermann, Weil, and Merkel think), it is much better than that which has happened to the Farnese MS, which Demetrius Triclinius is supposed to have written out from M, inserting his own hasty and crude corrections *currente calamo.* This has deprived F of nearly all of value and authority which it might have had.

If the *codex Venetus* (V) with Flor. and F were copied from M, and the latter did not arrive in Italy till 1424 A. D., then those three copies were taken at Constantinople, or in the Greece of that time: so that M would appear to have been a unique copy, and of great commercial value when Philelphus bought it. It escaped the Turks by just 30 years.

THE COPIES TAKEN FROM M, WHICH CONTAIN THE EUMENIDES, THE WHOLE OR PART.

(1). G., *Guelferbytanus*, of the 15th century, very carefully collated by Hermann himself. It contains the inevitable mistakes of copyists, but not corrections.

(2). *Marcianus*, practically identical with G.

(3). Par., *Parisinus*, written by Janus Lascaris.* Hermann was disposed to think it was copied from the prototype of M;

* LASCARIS, ANDREW JOHN.—Called *Rhyndaconus*, from Rhyndacus in Phrygia, where he was born about 1445; died at Rome in 1535. After the destruction of the Greek empire was complete, he took refuge in Italy, and found a welcome at the court of Lorenzo de' Médicis, who twice sent him to Con-

but this conjecture has not seemed probable to others who have examined the MS.

(4). Aug., *Augustanus*. This begins at v. 526, *καὶ μαρτυρή-σων ἦλθον*. Written in the 16th century.

(5). V., *Venetus*, of the 13th century. After v. 531, *ὅπως ἐπίστᾳ τήνδε κύρωσον δίκην*, it goes on at v. 597, *πέδας μὲν ἂν λύσειεν*, the leaves being numbered as if there were no omission. Then after Νυκτὸς *ἀτιμοπενθεῖς*, v. 744, it proceeds with v. 774, *οὐκ ἔστ' ἄτιμοι*, after the antistrophe, instead of after the strophe. This and the two following were copied from M before the loss of the 14 leaves from the *Agamemnon*.

(6). Fl., or Flor., *Florentinus*, of the 14th century. It has the same omissions from the *Eumenides* as V, from which Weil thinks it may have been copied.

(7). F., *Farnesianus*, of the 14th century, supposed to have been written by Demetrius Triclinius, and to present a text which has been much altered by him.

The text of M shows very numerous indubitable signs of having been tampered with, by erasures and writing of words over them, as well as by the addition of letters, during the 400 years of the Manuscript's existence in the East before it was brought to Italy. The only imaginable way in which the above seven copies can be considered to be of any critical value is in the possibility that V, for instance, was copied

stantinople, and other cities of the East, to save as many Greek MSS as possible from the Turks. Returned the second time with about 200. Lorenzo was then dead. Lascaris accepted the invitation of Charles VIII, and came to Paris as teacher of Greek towards 1500 A.D. Published his *Anthologia Epigrammatum Graecorum*, Libri VII, at Florence, 1494, 4to, and many other valuable editions. Taught for a long time at Florence, Rome, Venice, and Paris. Corrector of the Greek press at Florence.

before some or many of these erasures, substitutions, and interpolations, had been made in M by the Byzantine critics.

But, in point of fact, every careful editor has arrived at the conviction, and, on the completion of his work, has been full of the feeling, that the copies have been of no use, except *to confirm the reading of* M *where it is clearly right.* A few interpolated conjectures which they contain are sometimes right in small particulars; while, as an almost invariable rule, wherever the reading in M is bad, those in the copies are worse. Hermann used at first to quote the readings of all, but in his later work he ceased to do this on the ground that it is quite superfluous.

THE SCHOLIA WRITTEN ON THE MARGINS OF THE MEDICEAN CODEX.

These are to be regarded as an old Greek prose text which has not been molested nor garbled, and which has suffered only from the many blunders and omissions of copyists, during a period of 2000 years at least. They are written in uncial letters, as explained above, and Hermann thought that they must have been entered on the margins not long after the transcription of the Med. text of Aeschylus was completed.

They contain antiquarian remarks of real value; many quotations from classical Greek authors; references to the authority of those who are still held to have been masters in the science of Grammar and the exact meaning of words; and are pervaded by a spirit of intelligence as to the meaning of the text which is singularly admirable in ages which were not profoundly *critical.* The *creative* force of the Greek poetic genius did not become torpid and fall into its iron sleep until after a lovely Indian summer of its own in the 5th and 6th centuries A. D. Weil cannot be wrong in declaring that, on the whole, the authority of the Medicean Scholia is *greater than that of any existing manuscript text of Aeschylus.*

The further restoration of the original text of Aeschylus must be made by conjecture, starting from the Text and Scholia as contained in M; which conjecture shall trust to a *complete* analysis of the exigencies of the passage, as perceived by the aid of that very rare endowment, an intuitive perception of a poet's style and the course of his imaginings. This gift will have been nursed and developed by long and patient study of all the remains of Greek and Latin poetry and of most of the prose. This 'conjectural emendator' will not shrink from devoting a few months, occa-

sionally, to a long course of reading for the sake of a single difficulty in the text.

Besides the ordinary mistakes made by a copyist's *incuria* and *insipientia*, there are some which may be classified with advantage, as follows:—

(*a*). *Anagrammatismus*, by which the proper order of the letters of a word is inverted or distorted, as if the scribe had set them down in the order in which he deciphered them, writing:—

v. 44, *μεγίστῳ* for *γεμιστόν*. *νηλεῖ μεγίστῳ* appears to have been read at one time.
255, *χερῶν* for *χρεῶν*,
608, *προσδέξαιτε* for *προσδέξεται*,
637, *ἄρειον* for *ἀνιερῶ*,
668, *μένων* for *νέμων*. 699, *νέμειν* for *μένειν*,
675, *δαίμονας* for *διανομὰς*. So *diamone* for *dianome*, Pliny, *Letters*, 117 and 118,
753, *δαιμόνων* for *μαινάδων*,
894, *φλοιγμὸ* for *φλογμοὶ*. *σ* was added subsequently. *ibid*. *φυτῶντὸ* for *ὕφοιντο*,
973, *ἐν δόμῳ* for *δόμοι δε*,
983, *ἐς τὸ πᾶν* for *παντετὲς*.

(*b*). *Parakousma* or *Tautophonia*, when a word dictated has been imperfectly heard by a scribe, and incorrectly written on that account:—

v. 54, *δία* for *λίβα*,
119, *προσίκτορες* for *προσεικότες*, and *γάρ εἰσιν* for *πάρεισιν*,
167, *μάντι σῷ* for *μάντις ὢν*,
196, *εἰς* for *εἷς*,
272, *καθαρμοὺς* for *καθ' ὅρμους*,

393, *τοῦτο* for *ποῦ τὸ*, and
τῆς σφαγῆς for *τῆς φυγῆς*,
423, *βοτοῖσι* for *βροτοῖσι*. 861, *βροτῶν* for *βοτῶν*,
513, *λέπαδνον* for *λάπαδνον*,
676, *παρηπάτησας* for *παρηπάφησας*,
703, *βαλοῦσα* for *παροῦσα*.

(*c*). *Dittophanes*, when a scribe has thought letters to be wrongly written twice, by *διπλασιογραφία*, and has wrongly set them down only once:—

v. 68, *δ' αἰ* for *δ' αἶδ' αἰ*,
76, the corruption arose from *τ' ἦν τὴν*,
308, *καθαρὰς* for *καθαρὰς καθαρῶς*,
360, the corruption arose from *λαχ λεχ*,
365, *παλαιὸν* for *πάλαι παλαιόν*,
908, *τοῖσδ' αὖ κρύων* for *τοῖσδ' αὖ δακρύων*.

(*d*). *Apeirokalia*, where a corrector has written a word which is intelligible to himself, in place of the poet's more exquisite word:—

v. 105, *βροτῶν* for *φρενῶν*,
125, *πέπρακται* for *πέπρωται*,
133, *πόνος* for *κόπος*,
392, *βροτοκτονοῦντες* for *αὐτοκτονοῦντες*,
429, *τροίαν* for *πρώαν*.

H. Stephens instances substitutions of this kind in *porcos* for *procos*, *examinare* for *exanimare*, and *adhibe* for *adbibe*; which also introduced false quantities.

(*e*). *Tautophanes*, when the letters are the same, but ought to have been divided when written small:—

v. 118, *πρόσω* for *πρὸς ᾧ*.

(*f*). *Paromocodes*, when the letters, whether *capital*, or *round*, are so nearly alike that a scribe easily confounds them:—

v. 327, *θανάτων* for *θνατῶν*.
344, λιταίς for δίκαις.

(*g*). *Parorasis*, where two similar passages or words occur, and the scribe has gone on with what follows the second, instead of with that which follows the first. Instances of this occur in the *Eumenides* at v. 800–810 and v. 946–956.

On the other hand, mistakes, from whatever source, have been removed so far, and the Medicean text of the *Eumenides* has been made tolerably intelligible to us, by means of *three hundred and twelve** conjectural emendations, the work of *fifty-two* scholars, the best in their generations, in a period of about *three hundred and fifty years*.

The list of emendators, and of their (now almost universally accepted) corrections, is as follows. In order that the names of these great men may not be merely so many meaningless words, I add short biographical notices, wherever they were easily procurable, up to the time of Dobree, with whom English criticism and restoration of the *Eumenides* may be said to close.

* Exclusive, of course, of the 66 proposed by me in this edition.

'Victorius' (Pietro Vettori).—Born at Florence, July 11, 1499; died there, December 18, 1585. Studied law at Pisa, where he married Maddalena Médici. In 1538, appointed Professor of Greek and Latin at Florence, and held that office nearly 50 years. Received a collar of gold from the Duc d'Urbino; a silver vase full of gold coins from Card. Alexander Farnese; the title of Conte from Julius III; and medals were four times struck in his honour.

v. 356, *μύσος* (*μῦσος*)—700, ascription of vv.

Sophianus, Michael.—Of Greek extraction, and residing at Venice when H. Stephens visited that city in 1548.

v. 220, *δὲ Παλλὰς* (*δ' ἐπάλλας*)—320, *πτῶκα* (*πτάκα*).

Robortello, Francesco.—Born at Udine, N. E. Italy, September 9, 1516; died at Padua, March 18, 1567. Of noble family. Studied at Bologna. Professor of Belles Lettres at Lucca, 1538; at Venice, 1549; at Padua, 1552. He died at the age of 50, not leaving funds sufficient for his funeral, but greatly regretted by his pupils; by none more than by those from Germany. His pupils had a monument erected to him in the church of Saint Antony at Padua. Not inexcusably he regarded himself as the first savant of his age, and quarrelled with his rivals Erasmus, Paul Manutius, Muretus, H. Stephens, and Sigonius. His 'Aeschylus and Scholia' was published at Venice, 1552, 2 vols. 8vo.

v. 11, *Παρνησοῦ θ'* (*παρ . . . νησôυσθ'*)—124, *ὤζεις* (*ὤιζεισ*)—169, *παρὰ νόμον* (*παρ αν ο' μ.°ν*)—444, *φόνου* (*φόνουσ*)—626, *κελεύσω* (*κελεύω*)—903, *οἶ' ἐπικραίνει* (*οἶ αἐπικρα-ν εἶ*).

'Auratus' (Jean Dorat).—Born at Limoges (Haute Vienne) about 1508. Educated at the College of Limoges; then became private tutor in noble houses at Paris. His reputation as a scholar and teacher led Francis I to appoint him tutor of the Royal pages. Became Director of the College of Coqueret, where the poet Ronsard was one of his pupils. Was made Professor of Greek in the Royal College, Paris, in 1566. Charles IX gave him the title 'Poet Royal'. Du Verdier asserts that Auratus published more than 50,000 Greek and Latin verses. "No book

was written but Auratus composed a poetic eulogy of the author; no person of quality died but Auratus wrote an elegy in verse." Died at Paris, November 1, 1588.

His very valuable corrections of Greek texts are recorded on the margins of his books. Hermann preferred him to all Aeschylean critics.

v. 222, πλέω (πλέον)—311, ἀλιτὼν (ἀλιτρῶν).

TRICLINIUS.—v. 231, κελεύμασιν (κελεύσ-).

'TURNEBUS' (ADRIEN TURNÈBE).—Born, 1512, at Andeley, Normandy. "Attained the first rank of learning in an age of learned men." Professor of the Greek language and Greek philosophy in the University of Paris, 1547. Superintendent of the Greek department in the King's Printing Office. Died of consumption, June 12, 1565, and was buried without any religious ceremony, by his own express command. "His was the most refined and cultivated spirit in the world", says Montaigne. Of his 'Adversaria', Baillet says, "it is hard to pronounce whether the industry or the genius of the writer is more to be admired".

v. 27, Πλείστου (πλείστουσ)—77, πόντον (πόντου)—105, μοῖρ' ἀπρόσκοπος (μοῖρα πρόσκοπος)—107, νηφάλια (νι φάλ ια)—108, νυκτίσεμνα (ν υ κτὸ σεμν ἀ)—112, ἀρκυστάτων (ἄρ κυσ μάτων)—113, ἐγκατιλλώψας (ἐκκατιλλώψας)—142, ἰδώμεθ' (εἰδώμεθ')—182, οὗ (ὀυ)—200, δέκτωρ (δ' ἕκ τωρ); it is in the margin of M—336, συνδαίτωρ (συν δ-άτω ρ)—340, τίθασος (πίθασος)—ib., φίλον (φίλοσ)—363, οὐχ ἅζεται (ὀ υχάζ εται)—421, νεοθήλου (ν ο θήλο υ)—530, τοῦ (τοῦδε)—547, ἄλλ' (ἀλλ')—685, ἀμφίβουλος (ἀμφίβολος)—742, βαλεῖ (βαλεῖν)—745, πίθεσθε (πείθεσθε)—749, χρήσας (θήσας)—784, τῆσδε τάκρ. (τῆσ-δετ' ἀκρ.)—908, δ' αὖ δακρύων (δ' αὖ κρύων)—915, μετάκοινοι (μέγα κοινοι)—938, εὔφρονας (-ύνας)—942, χαίρετ' inserted—960, εὖ σέβοντες (εὐσεβοῦντες)—969, ὑμεῖς (ἡμεῖς)—970, μετοίκοις (-οι).

'STEPHENS' (HENRI ESTIENNE).—Born at Paris, 1528; died at Lyons, 1598. Carefully trained by his father Robert; and afterwards pupil of Danès (the successor and disciple of Bude and J. Lascaris). Danès, the most eminent Hellenist of his time,

took only two private pupils; one the Second Henri, son of Francis I, king of France; the other, the second Henri Estienne—the first being the first French printer, in 1501, at Paris. Attended the lectures of Turnebus; and learned to write a beautiful hand from Ange Vergèce. At 19, after helping his father with his edition of Dionysius Halicarnassius, he travelled in Italy to visit the libraries, and practise the art of *le chasseur*. He was much admired at Venice by the Greek, Michael Sophianus, for the fluency with which he conversed in Modern Greek, as well as the other modern languages. Became acquainted with Annibal Caro and Paul Manutius. After collating a great many MSS in Italy, he visited England, receiving a friendly welcome from the young king, Edward VI. To the duties of commercial traveller for his father, and furthering the sale of his books, he added the research of a critical scholar, and the capacity of an accomplished savant. He travelled on horseback, reading or composing as he went.

He was the first to publish the *Agamemnon* entire. He published in all 170 editions of authors in various languages, nearly all of them annotated by himself.

His MS collations of many hundreds of Codices supplied him with the readings quoted by him. He never introduces a word unauthorised by MSS without advising the reader. He was the inflexible enemy of every form of levity and dishonesty in an editor. Casaubon, his son-in-law, tried to secure his manuscripts, collations, and other papers, in the possession of Paul Stephens, son of Henry, on the death of the latter, but says that they were mostly lost or destroyed. Firmin Didot, the learned founder of the 'Didot' Library, says that Henry Stephens had lived to see his books, his manuscripts, and his house at Paris, all destroyed in an earthquake (probably the great one of 1580, April 6, 6 P.M.). Casaubon says of him, "literas, praesertim Graecas, unus omnium optime intellexit". Coraës* says

* CORAY, ADAMANTIUS.—Born at Smyrna, April 27, 1748; died at Paris, April 6, 1833. Studied medicine at Montpellier, 1782–1788. Came to Paris, 1788. His '*Characters* of Theophrastus', 1799; 'Hippocrates', 1800; '*Aethiopica* of Heliodorus', 1804; 'Plutarch', 'Strabo', and many other works, raised

that "if the *Thesaurus Linguae Graecae* had not been made by him, it would be yet to make".

His proof-sheets were carefully revised by himself, whereas Aldus Manutius, his near contemporary, confesses that he had not time to read his at all: "ne perlegendis quidem cursim".

v. 645, *μὴ 'πικαινοὐντων* (*μηπικαινόντων*).

'Scaliger' (Joseph Justus l'Escale).—Born at Agen (Guyenne), August 4, 1540; 10th in Julius Caesar Scaliger's family of 15. Taught himself, under his father's guidance, by the age of 22, every language and science known. He then became a Calvinist. "The greatest scholar that France has produced." "All the savants of the day were at his feet." Succeeded Justus Lipsius, as Professor at Leyden, in 1593. The principal students under him were Grotius, Meursius, Rutgers, Dousa, D. Heinsius. He was persecuted by the Jesuits for the freedom of his criticisms on Canonical Books. Died January 21, 1609. "His only luxury was the being well dressed; his amusement was 'la chasse'"—probably hawking and coursing.

v. 255, *χρεῶν* (*χερῶν*)—393, *ποῦ τὸ τέρμα* (*τοῦτο τέρμα*)—453. *τε* (*δὲ*)—635, *Αἰγέως* (*ἀιγεώι*)—849, *εὐθενεῖν* (*ἐν σθενεῖν*).

Canter, William.—Born at Utrecht, 1542; died at Louvain, May 18, 1575. Justus Lipsius said of him, "I have never seen anyone with a mind so indefatigable, so enamoured of literary work, and so capable of performing it". His 'Aeschyli Tragoediae VII' was published at Antwerp, 1580. Dying at the age of 33, he had published editions of Aeschylus, Sophocles, and Euripides, with a larger proportion of permanent emendations, made by himself, than have been made by any other editor, before or since. He first made out clearly the responsion of the lines in the choral odes, and marked the corresponding lines with Roman numerals at the side of the text.

v. 196, *εἶς* (*εἰς*)—215, *εἰ* (*ἢ*)—305, *ἁμά* (*ἅμα*)—326, *θνατῶν* (*θανάτων*)—360, *ἀτίετα* (*ἀτί εται*)—377, *καινὴν* (*καὶ νῦν*)—586, *καρ-*

him to the position of the first Hellenist in Europe. The great restorer of the modern Greek national spirit and language.

δίας (-ίαν)—565, ὧν δ' (δ' ὧν)—636, αἰεὶ δικαστῶν (δ' ἑκάστων)—662, αἰδουμένους (-οισ)—917, παντᾶ (πάντα).

Casaubon, Isaac.—Born at Geneva, February 8, 1559; died at London, July 1, 1614. His family were Protestant refugees from the Dauphiné. His father returned as pastor to Crest, in that province, where the son was brought up. At 19 he was sent to the University of Geneva; and in 1582 succeeded F. Portus in the Chair of Greek there. Married Florence, eldest daughter of Henry Stephens. Professor of Greek at Montpellier; and then in the University of Paris, invited by an autograph letter from King Henry IV. Accompanied Sir H. Wotton on his return to London. King James I, while king of Scotland, had corresponded with him, and now received him with favour; obtained his full release from French citizenship from Marie de' Médicis; and employed Casaubon as his *alter ego* in his theological disputes. He was prebendary of Canterbury and Westminster. Buried in Westminster Abbey. Scaliger extols the profundity of his learning. Casaubon wrote commentaries on almost all the more difficult Greek and Latin authors, and had commenced one on Aeschylus. His son Méric died 1671, incumbent of Bledon, Somerset; prebendary of Canterbury, and rector of Ickam. He is the author of editions of M. Aurelius, Terence, &c., &c.

v. 185, λευσμός τε (λευσμό ντε)—306, δ' (τ')—453, δυσποίμαντ' (δ-υσπήματ')—777, δώματος (δωμάτων).

Pearson, John.—Born at Snoring, Norfolk, 1613. Took orders at Cambridge, 1639. Master of Trinity College, Cambridge, 1662. Bishop of Chester, 1672. Died, 1686.

v. 137, σὺ δ' (οὐδ')—340, τιθασὸς (τίθασος)—349, ἀνέκαθεν (ἄγκαθεν)—440, σὺ δ' (σύτ')—442, ἤ τις (εἴτις). Linwood, adducing the authority of Thomas Gaisford, thinks that it would not be easy to verify these corrections, commonly ascribed to Pearson: "They may be Casaubon's."

Stanley, Thomas.—Born at Cumberlow, Hertfordshire, 1625. Pupil at Cambridge of Edward Fairfax, translator of Tasso.

Took his M. A. degree *honoris causâ*, 1641. Being of independent means, he devoted himself to classical literature, and settled in London. His great work, 'Aeschyli Tragoediae VII, cum Scholiis Graecis omnibus', London and Cambridge, fol., 1663-4, has been "the great source of illustrations of Aesch. for all his successors".—Enger. Died in London, April 22, 1678, aged 53.

v. 27, Πλειστοῦ (Πλείστου)—125, *πέπρωται* (*πέπρακται*)—182, *καρανιστῆρες* (*καρ αιν ηστῆρ εσ*)—281 *olim*, *καθαίρει* (*καθαιρεῖ*)—369, *γῆν* (*τὴν*)—382, *ὁρωμένας* (-*αις*)—395, *ἐπιρροιζεῖς* (-*εῖ*)—444, *ὀξυμηνίτους* (-*ου*)—861, *βοτῶν* (*βροτῶν*).

Bentley, Richard.—Born at Oulton, near Wakefield, in 1662; died, 1742. At school at Wakefield; thence to Cambridge University. Tutor to bishop of Worcester's son. His 'Letter to Dr. John Mill', 1691, and 'Eight Sermons' in refutation of Atheism, brought him into notice. Became Master of Trinity College, Cambridge, and Archdeacon of Ely. Published, in 1710, 'Critical Remarks on Aristophanes, and Corrections of the Fragments of Philemon and Menander'. His editions of 'Horace' and 'Paradise Lost' sufficiently prove "son peu de goût pour la poésie".

v. 369, *καταφθατουμένη* (-*ην*)—963, *προπομπῶν* (*προπομπὸν*)—966, *ἀτηρὸν* (*ἀτήριον*).

Abresch, Frederic Louis.—Born at Hesse-Homburg, December 29, 1699; died, 1782. Studied Classical literature at Utrecht, under Drakenborch and Duker. Rector of Middlebourg College in 1725; of Zwolle in 1741. 'Notes on Aeschylus', Middlebourg, 1743, 2 vols. 8vo; vol. 3, Zwolle, 1763; and other works.

v. 31, *πάρ'* (*παρ'*)—166, *ἀρόμενον* (*αἰρόμενον*)—199, *τί μήν;* (*τι μήν*)—698, ascription of verse—852, *πρόπαντος* (*πρὸ παντὸς*).

De Pauw, Jean Corneille.—Born at Utrecht towards the end of the 17th century. He was Canon of St. John's Church, Utrecht. Devoted his life to the study of Greek literature.

Besides his edition of Aeschylus, he published many other Classical works. Died, 1749.

v. 345, εἰς (ἐσ)—478, ὦ (ἰὼ)—491, παντὶ (ἅπαντι)—505, δ' inserted—511, θερμῷ (θερμοεργῶι).

Markland, Jeremiah.—Born at Childwall, Lancashire, October 29, 1693; died, July 7, 1776. At Christ's Hospital; then Peter's College, Cambridge. 'Critical Letter on some passages in Horace', 1723; '*Silvae* of Statius', 1728—very much praised by Boissonade. His edition of the '*Suppliants* of Euripides', 1763, 250 copies only, was anonymous. Son of a village clergyman.

Elmsley calls him "the model that every critic ought to imitate". Markland pronounced spurious Cic. *ad Quirites post reditum; Post reditum in senatu; Pro domo sua; De haruspicum responsis;* and had grave doubts about the *de Oratore*. "His critical restorations seem very bold and forced; but when you read his proofs, so well put forward, you generally come to regard as true that which seemed to be most unlikely; and even when you are not convinced, you are always constrained to admire the critical power and learning of the commentator." —Boissonade. Always a great invalid.

'Arnaldus' (George d'Arnaud).—Born at Franeker, Friesland, Holland, September 16, 1711; died, June 1, 1740. His family were Protestant refugees from France. He studied under Wesseling and Hemsterhuys at Franeker University. 'Specimen Animadversionum' (in Anacr., Callim., Aesch., Herodot., Xen., Hephaest.), Harderwyk, 1728, 8vo, when he was 17; and he died at the age of 29. He seems to have known all the Greek metres.

v. 59, πόνον (πόνων)—163, φονολιβῆ (φονολειβῆ)—320, ματρῷον (ματρώϊον)—393, τῆς φυγῆς (τῆς σφαγῆς).

Tyrwhitt, Thomas.—Born, March 29, 1730, at London, where he died, August 15, 1786. At Eton; then to Oxford; graduated there, 1755, and resided till 1762. Was Under-Secretary of War, 1756; Secretary to the House of Commons, 1762; which

post he resigned in 1768 through feeble health, and devoted himself to his favourite Classical studies. Custodian of the British Museum, 1784. Exposed the spuriousness of 'Poems of T. Rowley' by Chatterton, 1777. One of the most acute and prolific of English critics. His 'Conjecturae in Aeschylum, Sophoclem, Euripidem, et Aristophanem' was printed by one of his friends, 1822.

v. 96, ὧν (ὡς)—453, ἀμηνίτως (ἀμηχάνωσ).

Musgrave, Samuel.—Born about 1730. Practised as a physician at Exeter. He wrote 'Exercitationes in Euripidem', 8vo, 1762; 'Euripidis quae extant omnia', Oxford, 4 vols. 4to, 1778. Died, July 3, 1782, in needy circumstances.

v. 183, ἀποφθορᾷ (ἀπο φθορὰι)—281 *olim*, rejected—433, κρύψασ', ἃ (κρύψασα)—513, λαπαδνόν (λέπαδνον).

Heath, Benjamin.—Recorder of Exeter. His work is entitled 'Notae sive Lectiones ad Tragicorum Graecorum veterum, Aeschyli, Sophoclis, Euripidis, quae supersunt dramata, deperditorumque reliquias', 4to, 1762. The most able and successful of all English critics of the text of Aeschylus.

v. 264, ἄλλος (ἄλλον)—296, σκιάν (σκιά)—348, right order of verses—354, ἐπιφθόνοις (ἐπιφόνοις)—358, γὰρ rejected—384, τὸν πέλας (τοὺς πέλας).

Wakefield, Gilbert.—Born, February 22, 1756, at Nottingham; died September 9, 1801, at London. Graduated at Cambridge, 1776. Ordained, March 22, 1778: "the most disloyal act of my life was to sign the Articles". Resigned his curacy at Liverpool, and became professor in a dissenting college at Warrington. Then director of another dissenting college at Hackney, London. Published excellent editions of Horace, Virgil, Lucretius, etc.; his 'Silva Critica', 1789–95, 5 parts, 8vo. Accused of seditious writing ('Remarks on the General Orders of the Duke of York, 1797'; and 'Reply to some parts of the Bishop of Llandaff's Address'). He was sentenced to two years' imprisonment, and succumbed to a typhoid fever,

very shortly after his release. Upon his incarceration a subscription of £5000 was raised for his family.

v. 96, ὧν (ὡς)—196, ὧν (ὡς)—358, τε καὶ (δὲ καὶ).

Porson, Richard.—Born at East Ruston, Norfolk, December 25, 1759. The son of a parish-clerk, he was sent to Eton by a gentleman living in the neighbourhood of Ruston. In 1777 went to Trinity College, Cambridge. Took his degree and orders, but threw up his curacy in 1791, being unable to assent to the 39 Articles. The chair of Greek was vacant at Trinity College, Cambridge, in 1792. He wrote his theme (on Euripides), as a candidate, in two days, and was elected unanimously: salary, £40 a-year, with no room to lecture in. Some friends placed £2000 at his disposal, in the public funds, to enable him to proceed with his work. He was struck with apoplexy in a London street, and died, September 25, 1808. His 'Aeschyli Tragoediae VII' was published in 1806, 2 vols., 8vo. He was buried in the chapel of Trinity College, Cambridge, and his monument placed between those of Newton and Bentley.

vv. 136, 314, γίγνεται (γίνεται)—172, φυγὼν (φεύγων)—221, λίπω (λείπω)—230, ἦν (εἰ)—258, χύμενον (κεχύμενον)—309, true order restored—311, 527, 709, ἀνὴρ (ἀνὴρ)—334, ἀμὶν (ἀμι ν)—493, δυσσεβίας (δυσσεβέι ασ)—515, αἶστος (ἄϊστος)—582, νιν (μιν)—867, σοὔστι (σοῦ 'στι)—961, δ' ἐμὲ (δέ με).

Hermann, Johann Gottfried Jakob von.—Born at Leipsic, November 28, 1772; died there, December 31, 1848. Studied at Leipsic and Jena. Made Professor of Philosophy at Leipsic, 1798; subsequently of Eloquence and Ancient Poetry. Decorated with 'the Order of Civil Merit', 1815; afterwards received a Patent of Nobility from the King. He regarded textual criticism and its immediate adjuncts as the only proper business, and the inexhaustible task, of a Greek Professor. All other things, such as archaeology and 'the science of language', are nothing to the purpose, except as casual ancillaries. He could point to Boeckh and Mueller as examples of critical power enfeebled by various distractions. He is the apostle of rigid

exclusiveness and concentration in verbal criticism. This is the most difficult of all subjects, to the proper treatment of which very few men are equal. Cases of almost portentous precocity like those of Canter and d'Arnaud are outside an average estimate. The great aesthetician John Winckelmann probably gives the general truth. Arriving at Rome in the year 1755, he says: "I find that I am the only man in Rome who possesses a critical knowledge of the Greek language. So much have we degenerated. And this is the result of education which is in the hands of the priesthood (W. was a Catholic). Mathematicians start up like mushrooms, and the plant matures, without much pains, in 25 years; whereas 50 years, or more, are requisite for the study of the Greek language." It would appear that Hermann is right.

v. 6, punct., suggested by Stanley and Wakefield—22, lacuna—105, *φρενῶν* (*βροτῶν*)—252, *ὁ* rejected—306, *εὐθυδίκαιοι* (*ἐνθυ δί και θ' οἱ*)—308, *καθαρῶς* inserted—365, *κύρω* (*κυρῶ*)—494, *πάμφιλος* (*πᾶσι φίλος*)—531, *τ'* inserted—553, *τί γάρ; σὺ* (*τοὶ γὰρ σὺ*)—568, *κελεύσαι* (*κελεύσει*)—583, *ἄμεινον* (*ἀμείνον'*)—668, *νέμων* (*μένων*)—779, *εὐπιθὴς* (*εὐπειθὴς*)—790, *οἰχνεῖν* (*οἰκεῖν*)—791, *φεῦ* rightly placed—889, *δ'* inserted—934, *φρονοῦσα* (*-σιν*)—935, *εὑρίσκεις* (*-ει*)—946, *τε* (*δὲ*)—975, *χωρῖται* (*-εῖτε*)—977, *καὶ* rejected.

Elmsley, Peter.—Born, 1773; died March, 1825. Of Westminster School, and Oxford University, where he took his M. A. in 1797. Being in easy circumstances, he devoted himself to literature, especially Greek. Resided some time at Edinburgh. Contributed to the *Edinburgh Review* articles on Porson's 'Hecuba', Blomfield's 'Prometheus', etc., etc. He spent the winter of 1818 at Florence, reading mss in the Laurentian Library.

v. 53, *πλατοῖσι* (*πλαστοῖσι*) after Schütz's right translation—409, *ἀμυναθοῦ* (*ἀμυνάθου*)—516, *κατειργαθοῦ* (*κατεργάθου*).

Butler, Samuel.—Born, 1774; died, Bishop of Lichfield, 1840. When a master at Shrewsbury School he was chosen by the Syndicate of Cambridge University to edit a complete

edition of the works of Aeschylus. This was published, 4 vols., 8vo, 1809–1816.

v. 616, marked the lacuna.

Dobree, Peter Paul.—Born in Guernsey, 1782. Educated by Valpy, at Reading. Entered Trinity College, Cambridge, 1800; graduated, 1804. Entrusted with the editorship of Porson's mss, which had been purchased by Trinity College. Appointed Professor of Greek, 1823. Died, 1825. His 'Remains' were published, 1831, by his successor in the Chair of Greek at Cambridge.

v. 804, *γαμόρῳ* (*γ' ἀμό ιρου*).

Blomfield, Charles James.—Born at Bury St. Edmunds, in 1786. Graduated at Cambridge. Elected Fellow of Trinity College, Cambridge, on the publication of his edition of the 'Prometheus Vinctus'. He published five plays of Aeschylus, separately. Made Bishop of London, 1824.

v. 305, *ἀμά,* after Canter's *ἁμά.*

Müller, Karl Ottfried.—Born at Brieg, in Prussian Silesia, August 21, 1797. Studied at Breslau; then at Berlin, under the celebrated Boeckh. In 1817, Professor of Ancient Classics at Breslau. 'Orchomenus and the Minyans' in 1820; then 'The Dorians'; 'History of Greek Literature'; and many other works. His 'Eumenides, with German Translation', appeared 1833. He loved to unite criticism, history, and art; and his works are as perfect in their kind as is possible. He went to Greece in 1837, and, while superintending excavations near Delphi (Castri), was seized with fever, and died there, August 1, 1840. Buried in the 'Ancient Academy' at Athens.

v. 94, punct.—346, *αἱμοσταγὲς* (*αἱματοσταγὲς*)—358, punct.—507, *ἄγοντα* (*τὰ*)—735, *δυσοίστα* (*δύσοιστα*).

Schoemann.—v. 243, *ἀρθροκμῆσι* (*ἀνδροκμῆσι*)—351, *καὶ* restored.

Bothe.—v. 67, punct.

Burges.—v. 54, *λίβα* (*δία*)—526, *νόμῳ* (*δόμων*).

Boissonade, John Francis.—Born at Paris, August 12, 1774. Secretary of General Dumouriez, 1792; dismissed, 1795; restored, 1801. In 1809, appointed Professor of Greek Literature in the Academy of Paris, shortly after his retirement from a public career, when he devoted himself to Classical studies—and, in 1812, to the Chair of Greek in the College of France. 'Philostrati *Heroica*', 1806; 'Aristaeneti *Epistolae*', 1822; 'Philostrati *Epistolae*', 1842; the first edition of 'Babrius', in 1844, with learned Commentary and Latin version; and many other editions and essays. Contributor to the *Classical Journal*, with the signature B. A. P. R.—'Boissonade, a Parisian Reader'.

v. 982, ὀλολύξατε (διολολύξατε).

Wieseler.—v. 365, πάλαι inserted—416, ἔχων (ἔχει)—417, ἐφεζόμην (ἐφεζομένη)—488, ἀνάρχετον (ἄναρκτον)—754, ἄχναις (αἰχμὰσ)—825, τῷ μὲν εἶ σὺ (τοι μὲν σὺ).

Schütz.—v. 119, φίλοι (φίλοις)—167, μάντις ὢν (μάντι σῶι)—263, ἀντίποιν' ὡς τίνῃς ματροφόνου (ἀντιποίνους τείνῃς μητροφόνας)—264, ὄψει δὲ κεῖ τις (ὄψει δ' ἐκεῖ, τίς)—400, θέλοι (θέλει)—475, ἀκεά τ' (ἄκετ')—553, φόνῳ (φόνου).

Wellauer.—v. 450, χώρᾳ μεταῦθις (χῶραι μετ' αὖθις)—459, θ' added—491, ἄλλ' ἄλλᾳ (ἄλλα ἄλλαι)—809, οὖτἂν (ὅ υτ' ἂν).

Linwood.—v. 118, punct.

Donaldson.—v. 306, εὐχόμεθ' (δ' οἱμεθ).

Fritsche.—v. 475, δέ τις rejected.

Hartung.—v. 502, δόμων (δωμάτων).

Ahrens, H. L.—v. 462, νόμων (νέων)—833, ὅσ' ἂν (ὅσην).

Rossbach and Westphal.—v. 337, παντολεύκων (παν λ έυ κων).

Ahrens, E. A. J.—v. 341, ἐπὶ τὸν ὧδ' ἱέμεναι (ἐπὶ τὸν, 'ὦ. δι ό μεναι).

Heimsoeth.—v. 207, τί γάρ; (τί . . γὰρ)—478, τ' inserted—905, θ' rejected—906, φανέρ' ὡς (φανερῶς)—977, περίσεπτα τύχαιτ' ἂν (περί σεπτα ι τύχαι τε).

Meineke.—v. 216, τίνεσθαι (γεν έσθαι)—429, πρώην (τροίαν)—897, εὐθενοῦντα Πὰν (-τ' ἄγαν)—899, δὲ γᾶς inserted—979, εὔφρονες αἶᾳ (εὐθύφρονες γᾷ).

Dindorf, W.—v. 29, ἐς (εἰς)—59, ἀνατὶ (ἀνατεὶ)—118, ἀνὴρ (ἀνὴρ)—258, 605, πέδοι (πέδωι)—707, γαίας (καὶ γῆς).

Prien.—v. 344, δίκαις (λιταῖς).

Dindorf, L.—v. 798, δαναιᾶν (δαμίαν)—974, εὔφρονι (εὐθύφρονι).

Halm.—v. 133, κόπος (πόνος).

Cobet.—v. 675, διανομὰς (δαίμονας).

Drake.—v. 343, σπευδομένᾳ (σπευδόμεναι).

Paley.—v. 406, κἀπ' (τ' ἐπ-).

"Gothanus".—v. 170, μοίρας (Μοίρας)—670, transp. of verses.

Weil.—v. 26, transposed—99, ὕπερ (ὕπο)—119, προσεικότες (προσίκτορες)—173, ὧν (δ' ὧν)—174, ἐκ γένους (ἐκείνου)—202, punct.—209, ἤρκεσεν (ἦρ κέσω)—217, ἐνδίκως σ' (ἐνδίκως)—237, punct.—265, ἀσεβοῦντες (ἀσεβῶν)—266, τοκῆας (τοκέας)—272, καθ' ὅρμους (καθαρμούς)—296, punct.—297, σὺ δ' (οὐδ')—ib., ἀποπτύσεις (ἀποπτύεις)—327, τοί νιν (τοῖσιν)—ib., ξυμπατῶσιν (ξύμπασ ωσιν)—335, ἑκάς (χέρας)—338, αἱμάτων (δομάτων)—344, δεῖ τελέαν ἐπ' (θεῶν δ' ἀτέλει αν)—358, εὐμηχάνῳ . . . τελείῳ (εὐμήχανοι . . . τέλειοι)—423, βατοῖσι (βοτοῖσι)—445, νόμῳ (ὅμως)—456, αἰδουμένους (αἱρ-)—464, δίκαισιν ἁ (δίκα καὶ)—468, προσνεμεῖ (προσμένει)—469, οὔτι (οὔτε)—471, τιν' (τις)—485, μηδέν' (μηδὲν)—563, τὸ δή μοι (τόδ' αἷμα)—565, ψεύδομαι (ψεύσομαι)—572, transposition of verse—591, τὴν δ' αὖ (ταύτην)—628, transposition of verses—640, πόλει (τότε)—644, κατ' (τὸ δ')—734, transposition of verses—751, μὴ θυμοῦσθε restored to its place—754, βοτῆρας (βρωτῆρας)—783, punct.—796, πλεύρ' (πλευρὰς)—800-810, transposed—804, 805, transposed—806, punct.—855, κατᾶσον (κατὰ χθόν')—942, ἐναισιμίαισι (ἐν αἰσ-)—943, punct.—950, punct.—957, ἔπη διπλοΐζω (ἐπιδιπλοΐζω).

My notes are all written in English because English is more readily intelligible to students than Latin, and it is the part of a good editor to remove every bit of unnecessary obstruction to the student's progress; especially in these days of competitive examinations, for which a long course has to be read in a short time. The India Civil Service class at Kingstown School, near Dublin, used to read *through* to me every three years (two hours a day, six days to the week, ten months to the year) what was practically the whole Corpus of Greek and Latin poetry, as well as all the chief prose works in each language: I submit that it makes a difference whether the notes read by such students are in plain English or in Latin. Some editors seem also to write their Latin purposely in an abstruse and mysterious style. No old Latin writer, not Persius nor the elder Pliny, is so hard to read as R. Merkel's Preface. If his object was to tell the reader as little as possible with the greatest possible strain upon the reader's attention, then he has succeeded to perfection.

There is no physical law as yet discovered which determines it to be κατὰ φύσιν to write critical notes in Latin. If there be the least *inqualifiable* mystery to the student in Latin notes,

they ought to be abandoned. Continental scholars can read English as we read their languages; but if they could not, it is quite enough for a foreign savant to see your Greek text and how you write it, with a glance at your Greek and Latin corroborations, and then he knows all you have said. An English editor's first law in such matters is his English reader's convenience.

As to the English Translation, it certainly does seem to be κατὰ φύσιν that a translation of poetry should be in a poetic form. One might as well turn Xenophon's *Anabasis* into verse as turn Aeschylus into prose. The best prose translations of Greek poetry that have appeared are distinctly stiff, bald, and repulsive. A second advantage of the verse form is its necessary conciseness: an almost unfair conciseness, because the Greek Iambic senarius has *twelve* syllables, by a physical law of harmony; while the English Iambic line, which corresponds most nearly to the Greek senarius, is a quinarius, ten syllables, with occasionally one over. The ear cannot endure more than *five* English Iambic feet pronounced at once without a metrical pause: it accepts *six* in Greek. In the same way *six* dactyls in Greek are intolerable unless the last is catalectic in two syllables only.

Now that the question of translation has been touched it may as well be finished off so far as this book is concerned. The literal, line-for-line, and homoeo-metrical Translation which follows cannot be fairly judged except by those who have clearly made out the Greek rhythm and metre. Those who can run off the Greek chorus, expressing the *arsis* and *thesis* without a stumble, will easily observe how the English equivalent is to be read. It was suggested by one scholar who wrote a notice of my *Agamemnon* that the *arsis* should be indicated by accents: this disfigured the page, and gave it a pedantic look. It is better to trust to the intelligence of my readers. In some few verses it has been possible for me to mark the *arsis* by an assonance which is of the nature of rhyme.

On the whole, it is enough if the Greek Text and my Translation mutually explain one another. Several Heads of Schools and Colleges have assured me of the great serviceableness of this form of translation, and have begged me 'not to alter the plan adopted in the *Agamemnon*'.

THE MEANING OF THE PLAY. WHAT DID AESCHYLUS PROPOSE TO HIMSELF TO SAY IN THE EUMENIDES?

This, we may be sure, was no matter of transitory or perishable nature; such as the conservation or degradation of the court of Areopagus, or the treaty with Argos. These and some other allusions imparted an ephemeral interest to the first representation; but they do not touch the meaning of the drama. Cervantès has been censured, not without some justice, for taking as a subject with which to illustrate his genius a thing that was so soon to pass away and become almost unintelligible. Every great poem must, like Homer's and Virgil's, be a reflection of human life, thought, passion, fears, hopes, in some unchangeable form and aspect.

Aeschylus here tells the Athenian people, that when they have fairly recognised and fully accepted any physical law of society—that parricide, for instance (he was bound to take an extreme case, and pronounce his parable in about 1000 lines) is a thing inconvenient, and incompatible with the greatest amount of comfort and welfare—then, the best thing to do is to go and respectfully

bury in the nearest gully the bugbears that were imagined in benighted ages as superhuman sanctioners of that law.

That is all he says, and it is quite enough for one tragedy. The situation of these last words of a great philosopher and poet is interesting. The *Oresteia* is the only Greek trilogy which malignant influences failed to extinguish. The *Eumenides* is the only last play of a trilogy that they have allowed us to have. It is the last tragedy composed by Aeschylus, a son of Euphorion, an Athenian.

The preference which one has for Aeschylus over the two poets who mark the other two categories of thought seems capable of being accounted for thus. Euripides represents the spirits of satire, such as Lucian, Rabelais, Voltaire, and the rest, who never tire of telling us 'you men are a little breed: and we, who can see how ridiculous and how base you are, are only the finest specimens of your kind'. Sophocles has with him all those poets and thinkers who get no farther than to a profound sorrow for the life and fate of the human race, after the fashion of Heracleitus whose eyes were never dry. Aeschylus always raises the cry of 'Noël!' 'Good news!' and holds up the oriflamme of endless improvement. This was

proclaimed in allegory by Homer in his episode about Proteus and Eidothea, and echoed by Virgil in his tale of the almost accomplished bliss of Orpheus and Eurydice. Aeschylus is the poet of hope.

A great Latin writer says in some memorable sentences: 'the result of my contemplation of nature is a conviction that she is always trying to produce something perfectly good, and that nothing is impossible to her; nor is there anything which human genius cannot find out about her'. He, the elder Pliny, himself one of the martyrs of science (Aug. 25, 79 A.D., aged 56), is rather too much inclined to despond; and who is not? But he looked forward with confidence to the sure victory which will be achieved over all those evils which are called by the names of vice, crime, and disease.

My best acknowledgments and thanks are due to the Board of Trinity College, Dublin, for their acceptance of this work as part of their 'Series'; and particularly to Dr. John K. Ingram, who was formerly Regius Professor of Greek in the Dublin University, for most valuable counsel and suggestions when the manuscript was submitted to his judgment.

DALYSFORT, GALWAY,
May 29, 1884.

ʽΥΠΌΘΕΣΙΣ.

Ὀρέστης ἐν Δελφοῖς περιεχόμενος ὑπὸ τῶν Ἐρινύων, βουλῇ Ἀπόλλωνος παρεγένετο εἰς Ἀθήνας, εἰς τὸ ἱερὸν τῆς Ἀθηνᾶς. ᾗς βουλῇ νικήσας κατῆλθεν εἰς Ἄργος.

Τὰς δὲ Ἐρινύας πραΰνας* προσηγόρευσεν Εὐμενίδας.

Παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

* Editors have read πραΰνασα ever since Hermann first suggested the change. But Athenè is nowhere the subject of a verb in this Argument: she nowhere calls the Furies 'Eumenides' in the play, and there is no place where we can well suppose that the word, having been used, has dropped out: it was a most important question for Aristophanes the critic, the writer of this Argument

THE ARGUMENT.

Orestes, when caught by the Erinnyes at Delphi, by Apollo's advice repaired to Athens, to the temple of Athenè; and, having gained the verdict in her court, was restored to his native city, Argos.

Aeschylus, having here appeased the Erinnyes, called them and the play *Eumenides.*

The story is not found in Sophocles or Euripides.

(Aριστº φα $\overset{\rho}{\Gamma}$ Ἡ ὑπόθεσις: Med.) to answer: 'Why did Aeschylus call this play the *Eumenides?* The Athenians styled them Σεμναὶ, as they are called at v. 980.' Aristophanes says: "He could not call the play Σεμναὶ, which would have no appropriate meaning: whereas the Sicyonian name Εὐμενίδες is an appropriate title."

ΤᾺ ΤΟΥ͂ ΔΡΆΜΑΤΟΣ ΠΡΌΣΩΠΑ.

Πυθιὰς προφῆτις.

Ἀπόλλων.

Ὀρέστης.

Κλυταιμνήστρας εἴδωλον.

Χορὸς Ἐρινύων.

Ἀθάνα.

Προπομποί.

Ἑρμῆς.

Κῆρυξ.

Δικασταί.

THE PERSONS WHO ACT THE PLAY.

The Pythoness (priestess inspired by Apollo).

Apollo (Phoebus, Loxias).

Orestes.

The ghost of Clytemnestra.

Chorus of Furies (Erinnyes, Eumenides).

Athána (Pallas, Athenè, Minerva).

Persons forming the Procession (men of Athens, armed; Athenian maidens and matrons).

Hermès, a Herald, and the twelve Judges appear, but do not speak.

Athána acts the chief part. Two other actors are required to perform the parts of the Pythoness, Apollo, Orestes, and Clytemnestra's Ghost.

Note.—The readings of M are here printed in small Clarendon type, thus: **πλεΐστουσ**.

ΠΡΟΦΗ͂ΤΙΣ

The temple at Delphi. The Pythoness, on her way to open the doors and enter, is rapt in pious meditation, to which she gives audible expression.

πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν
τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμιν,
ἣ δὴ τὸ μητρὸς δευτέρα τόδ᾽ ἕζετο
μαντεῖον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ
λάχει, θελούσης, οὐδὲ πρὸς βίαν τινός,
Τιτανὶς ἄλλη, παῖς Χθονός, καθέζετο,
Φοίβη· δίδωσι δ᾽ ἡ γενέθλιον δόσιν
Φοίβῳ· τὸ Φοίβης δ᾽ ὄνομ᾽ ἔχει παρώνυμον.
λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα,
κέλσας ἐπ᾽ ἀκτὰς ναυπόρους τὰς Παλλάδος
ἐς τήνδε γαῖαν ἦλθε Παρνησοῦ θ᾽ ἕδρας.
πέμπουσι δ᾽ αὐτὸν καὶ σεβίζουσιν μέγα
κελευθοποιοὶ παῖδες Ἡφαίστου, χθόνα
ἀνήμερον τιθέντες ἡμερωμένην.
μολόντα δ᾽ αὐτὸν κάρτα τιμαλφεῖ λεώς,

6. τι ταν ἰσ ἄλλ . . . πᾶις. Correctly, Hermann, as suggested by Stanley and Wakefield.

7. δί δωσινδ'. δίδωσι V. Fl. F.

THE PYTHONESS

First in this prayer I honour Earth, the first
of gods who gave responses: after her,
Themis, who next (a legend says) was throned
at this her mother's shrine: by lot the third,
with her goodwill, with violence to none,
another Titaness, Earth's child, sat here,
Phoebe: she gives it as a birthday gift
to Phoebus, who assumes the name from Phoebe.
He left the Delian lake and reef, and gained
the ship-frequented shores of Pallas; thence
came to this land and his Parnassian seat.
Hephaestus' sons, preparers of his way,
accompany and highly honour him,
breaking-in land unbroken. When he came,
the people and this country's pilot-king

11. **παρ . . . ν ησοῦσθ'.** Correctly, Robortello.

13. **Ἡφαιστία· Ἀθηνᾶ.** Hesychius. *αἰγειροτόμοι· ἰθαγενεῖς τινες Ἀθήνησιν,* ibid.

Δελφός τε χώρας τῆσδε πρυμνήτης ἄναξ.
τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα
ἵζει τέταρτον τόνδε μάντιν ἐν θρόνοις·
Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός.
Παλλὰς προναία δ' ἐν λόγοις πρεσβεύεται

. . . .

σέβω δὲ Νύμφας, ἔνθα Κωρυκὶς πέτρα
κοίλη, φίλορνις, δαιμόνων ἀναστροφή,

. . . .

Βρόμιος ἔχει τὸν χῶρον, οὐδ' ἀμνημονῶ,
ἐξ οὗτε Βάκχαις ἐστρατήγησεν θεός,
λαγὼ δίκην Πενθεῖ καταρράψας μόρον.
τούτους ἐν εὐχαῖς φροιμιάζομαι θεούς·
Πλειστοῦ τε πηγὰς καὶ Ποσειδῶνος κράτος
καλοῦσα, καὶ τέλειον ὕψιστον Δία,
ἔπειτα μάντις ἐς θρόνους καθιζάνω.
καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακρῷ
ἄριστα δοῖεν· κεἰ πάρ' Ἑλλήνων τινές,
ἴτων πάλῳ λαχόντες, ὡς νομίζεται,
μαντεύομαι γὰρ ὡς ἂν ἡγῆται θεός.

20. Weil marked the lacuna. The lost line would be something like (Hom. *Il.* 5. 828):

ἁγνὴ Διὸς παῖς, κἀπιτάρροθος φίλοις.

22. **ἀν αστρ ο φᾶ**. ἀναστροφαί V. Fl. F. ἀναστροφή Schol. Herm. marked the next lacuna, in which suppose a line like:

ἕδραν ἐχούσας. ἐν δ' ὁ χαρμάτων δοτὴρ
Βρόμιος ἔχει, etc.

23. So M. Βρόμιος δ' G. V. Fl. F., but the δ' was in the lost line.

Delphos, paid homage heartily. Then Zeus,
making his soul instinct with godlike science,
enthrones him seer the fourth ; and Loxias
is spokesman for the father Zeus. She too
in legends holds high place, Pronaean Pallas,

. . . .

The Nymphs I worship, *dwelling* where is the cave
Corycian, loved of birds, resort of gods,

. . . .

Bromius frequents the spot, I bear it in mind,
since with his Bacchae marched the god, and netted
the mesh of death for Pentheus as for a hare.
These gods I first invoke in prayer, then call
on Pleistus' streams, Poseidon's realm, and Zeus
the perfect and most high ; so on the throne
take seat as seer. Now may they grant that I
gain entrance most auspiciously by far
of all before. If here be any Greeks,
let them, as is the wont, take turns by lot
and come, for, as god guides them, I divine.

25. Bromios ἐπιρράπτει δόλον also in Nonn. 42. 315.

26 comes after v. 19 in the MSS. Weil placed it here out of regard to the schol. at v. 30, καλοῦσα φροιμιάζομαι. The special proem ends at v. 25. Pleistus, Poseidon, and Zeus are a sort of prescriptive corollary to the invocation proper.

27. πλείστους MSS. Πλείστου Turnebus. Πλειστοῦ Stanley.

29. εἰς MSS. ἐς Dindorf : "Ionic and Doric writers, and Thucydides, prefer ἐς. Tragedians write ἐς or εἰς before vowels to suit their metre, and ἐς before consonants. So κὰς not κεὶς before consonants". Pref. 5th ed.

31. παρ' MSS. πάρ', i.e. πάρεισι, Abresch.

She enters—and presently returns in frantic terror.

ἢ δεινὰ λέξαι, δεινὰ δ᾽ ὀφθαλμοῖς δρακεῖν
πάλιν μ᾽ ἔπεμψεν ἐκ δόμων τῶν Λοξίου,
ὡς μήτε σωκεῖν, μήτε μ᾽ ἀκταίνειν βάσιν·
τρέχω δὲ χερσίν, οὐ ποδωκείᾳ σκελῶν·
δείσασα γὰρ γραῦς οὐδέν, ἀντίπαις μὲν οὖν.
ἐγὼ μὲν ἕρπω πρὸς πολυστεφῆ μυχόν,
ὁρῶ δ᾽ ἐπ᾽ ὀμφαλῷ μὲν ἄνδρα θεομυσῆ
ἕδραν ἔχοντα προστρόπαιον, αἵματι
στάζοντα χεῖρας, καὶ νεοσπαδὲς ξίφος
ἔχοντ᾽, ἐλάας θ᾽ ὑψιγέννητον κλάδον
λήνει γεμιστόν, σωφρόνως ἐστεμμένον
ἀργῆτι μαλλῷ, τῇδε γὰρ τρανῶς ἐρῶ.
πρόσθεν δὲ τἀνδρὸς τοῦδε θαυμαστὸς λόχος
εὕδει γυναικῶν ἐν θρόνοισιν ἥμενος·
οὔτοι γυναῖκας ἀλλὰ Γοργόνας λέγω·
οὐδ᾽ αὖτε Γοργείοισιν εἰκάσω τύποις.
εἶδόν ποτ᾽ ἤδη Φινέως γεγραμμένας

36. **ἀκταίνειν στάσιν**, with *γρ. βάσιν* written above. Canter adopted *βάσιν* without remark: Hermann, Weil, and most Edd. prefer *βάσιν*. *σῶκος* i.q. *validus*. *ἀκταίνειν* (**ἀκτός*) *agilis fieri*.

37. **ποδω . . κίαι.** *ποδωκείᾳ* Fl.

41. **ἐχοντι** (acute over the χ). Corrected in V. Fl.

44. **λήν ει μεγίστωι**, MSS. *μεγίστῳ* G. Ald. Rob. *λήνει μὲν οἰός* Valck. *μεγιστοσωφρόνως* Herm. *λήνει μελισσῶν* Bergk. *λήνει μέγ᾽ ἱερῷ* Weil. I prefer my own conjecture, *γεμιστόν*, although *γεμίζω* occurs only once in Aesch., *Ag.* 431. Hesychius has (besides *ληνεῖ· ἐρίῳ*) *νηλός· ἔριον, ἄμεινον ληνός* (*sic*). The scribe who wrote *νήλει* for *λήνει* was also capable of writing *μέγιστον* for *γεμιστόν*, which would be corrected to *μεγίστῳ*. If *μεγίστῳ* does *not* represent relics of the true word, then one might suggest *λήνει κομήτην* from Eur. *Bacch.* 1155, *κισσῷ κομήτην*, and Hesych., *κομῶσα· γέμουσα*. But *γεμιστὸν* is presumably the right word. *κλάδον λήνει γεμιστὸν* is like "colum lana gravem", Ov. *Her.* 9. 115; and the *ἐπεξεργασία*: *κλάδον λήνει γεμιστὸν* and (*κλάδον*)

O dread to tell of, dread for eyes to see,
the sights that sent me back from Loxias' halls!
so that I stand not firm, nor yet propel
my footing, but run clutching with my hands,
and by no speed of legs: a frightened crone
is naught, or, may be, match for a child. I march
to the much garnished shrine, and see a man
abhorred by god upon the omphalos
in suppliant posture; dripping at the hands
with blood; one held a sword just drawn; the other,
an olive's high-grown wand freighted with wool,
with the white fleece devoutly garlanded:
there I will speak distinctly. But before
this man there sleeps, seated on thrones, a troop,
a wondrous troop of women; no, not women,
Gorgons I mean; nay, to Gorgonian moulds
I'll not compare them. I have seen ere now

ἐξεστεμμένον μαλλῷ, explains the *τῇδε γὰρ τρανῶς ἐρῶ*.

Hesychius also has *μέγιστος· μέγας*, and *μεγίστην· μεγάλην*, but the meaning *μεγάλῳ* is as impossible in this passage as that of *μεγίστῳ*.

We see from vases such as the two represented opposite p. 100 in 'Le Grand Cabinet Romain', Amsterdam, 1706, that the long olive wand was stripped of its leaves and twigs, and tied at regular and short intervals with bows or knots of woollen yarn. I count 17 of these bows or knots on that part of the *κλάδος* held by Orestes which is visible on one of these vases. Orestes shelters himself behind Hermes, who has a caduceus in the left and some kind of axe in his right hand. Hermes has turned about to confront a Fury sprouting with live snakes, and between him and her there is a fawn, see v. 111 *infra*. The olive wand so garnished with bows is used by the Greeks as late as 212 B.C., see Livy, 24. 30, "ramos oleae ac *velamenta* alia supplicum porrigentes", and ib. 25. 25, "legati cum infulis et *velamentis* precantes".

46. δέτ' ἀνδρ ὁ σ. Correctly in V. Fl.

δεῖπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν
αὗται, μέλαιναι δ', ἐς τὸ πᾶν βδελύκτροποι·
ῥέγκουσι δ' οὐ πλατοῖσι φυσιάμασιν,
ἐκ δ' ὀμμάτων λείβουσι δυσφιλῆ λίβα.
καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα
φέρειν δίκαιος, οὔτ' ἐς ἀνθρώπων στέγας.
τὸ φῦλον οὐκ ὄπωπα τῆσδ' ὁμιλίας,
οὐδ' ἥτις αἶα τοῦτ' ἐπεύχεται γένος
τρέφουσ', ἀνατὶ μὴ μεταστένειν πόνον.
τἀντεῦθεν ἤδη τῶνδε δεσπότῃ δόμων
αὐτῷ μελέσθω Λοξίᾳ μεγασθενεῖ·
ἰατρόμαντις δ' ἐστὶ καὶ τερασκόπος,
καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.

Ἀπόλλων

The façade of the Temple disappears by stage-contrivance, ἀνακυκλισμός. The Furies are seen asleep on chairs. Orestes, fresh from the murder at Argos, kneels before Apollo; near whom is Hermes, the Great Helper.

οὔτοι προδώσω· διὰ τέλους δέ σοι φύλαξ,
ἐγγὺς παρεστὼς καὶ πρόσω δ' ἀποστατῶν,
ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πέπων.
καὶ νῦν ἁλούσας τάσδε τὰς μάργους ὁρᾷς·
ὕπνῳ 'πεσον δ' αἵδ' αἱ κατάπτυστοι κόραι,

53. **πλαστοῖσι.** *πλατοῖσι* Elmsley, after Schütz's translation, "halitu cui periculosum est appropinquare".

54. **δυσφ ιλ ῆ δία.** *βίαν* V. Fl. *λίβα* Burges, 'egregie' Herm.

59. **ἀν ατεὶ.** The rest *ἀνατεὶ.* *ἀνατὶ* Dindorf. Then **πόνων** MSS. *πόνον* Arnaldus, which the Schol. read: *τὸν* (Herm. for *τὸ*) *τῆς ἀνατροφῆς.* One would have expected *θρέψασ'*, but the present tense implies habit.

65. **δ'** joins the two phrases: *καί*, *etiam*, belongs to *πρόσω.* Weil quotes

the painted forms that bear away the food
of Phineus ; but, to look at them, unwinged
are these, and black, all-execrably foul,
and snore with horrid snufflings, and distil
out of their eyes unlovely gouts. Their garb
is fit to bear neither to graven forms
of gods, nor men's abodes. This conclave's tribe
never saw I, nor land that boasts unscathed
to rear this brood and not beshrew its pains.
For what comes next—be it his own concern
to mighty Loxias this mansion's lord :
physician-seer and portent-scanner is he,
and for all else a cleanser of their homes.

Apollo

I'll not forsake thee ; but, thy constant guard,
both standing near and when removed afar,
will not be gentle to thine enemies.
Even now thou see'st these frenzied ones are caught :
they fell asleep, these loathsome maids, these grey

Choëph. 873 καὶ μάλ' ἡβῶντος δὲ δεῖ. The immortals act alike τηλόθεν, ἐγγὺς ἐόντες Opp. *Hal.* 2. 8.

66. So MSS. The Scholium is γράφεται πρέπων· οὐχ ὅμοιος· αἱ μὲν γὰρ καθεύδουσιν, ἐγὼ δὲ ἐγρήγορα. Merely worthy of record.

68. Bothe first put after ὁρᾷς a colon that came after ὕπνῳ. Then, **πεσοῦσαιδ' ἁι.** V. πεσοῦμαι. Winckelmann's ὕπνῳ πνέουσι δ' (*Choëph.* 621 πνέονθ' ὕπνῳ) is the best correction proposed, but is much too flat and feeble for this place. The corrupt πεσοῦσαι arose, I think, after one δαι had been omitted from δαιδαι, because of the *dittophanes.*

γραῖαι παλαιαὶ παῖδες, αἷς οὐ μίγνυται
θεῶν τις οὐδ' ἄνθρωπος οὐδὲ θήρ ποτε.
κακῶν δ' ἕκατι κἀγένοντ', ἐπεὶ κακὸν
σκότον νέμονται Τάρταρόν θ' ὑπὸ χθονός,
μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.
ὅμως δὲ φεῦγε, μηδὲ μαλθακὸς γένῃ·
ἐλῶσι γάρ σε καὶ δι' ἠπείρου μακρᾶς,
βεβὼς ἀνῇς τ' ἦν τὴν πλανοστιβῆ χθόνα,
ὑπέρ τε πόντον καὶ περιρρύτους πόλεις.
καὶ μὴ πρόκαμνε τόνδε βουκολούμενος
πόνον· μολὼν δὲ Παλλάδος ποτὶ πτόλιν
ἵζου παλαιὸν ἄγκαθεν λαβὼν βρέτας.
κἀκεῖ δικαστὰς τῶνδε καὶ θελκτηρίους
μύθους ἔχοντες, μηχανὰς εὑρήσομεν
ὥστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων·
καὶ γὰρ κτανεῖν σ' ἔπεισα μητρῷον δέμας.

Ὀρέστης

ἄναξ Ἄπολλον, οἶσθα μὲν τὸ μὴ ἀδικεῖν·
ἐπεὶ δ' ἐπίστᾳ, καὶ τὸ μὴ ἀμελεῖν μάθε·
σθένος δὲ ποιεῖν εὖ φερέγγυον τὸ σόν.

76. **βεβῶ ντ' ἂν ἀι ει.** The rest give variants *βεβόντ'* and *ἀεί*. Hermann's *βιβῶντ' ἀν' ἀεὶ* has found favour with Edd., but the stately march of a Homeric hero does not suit the fugitive Orestes, and *βεβώς* is the Tragic form. *ἀνατὶ*, *ἀλατεὶ*, *ἀνάγκῃ*, *ἀν' ἄστη*, *ἄλαισι*, *ἀνανεὶ* have been tried. Apollo says: "they will chase you over land, and if you take ship for some foreign country or island, they will still be on your track". So I read *βεβὼς ἀνῇς τ' ἦν τὴν*, etc. The corruption arose from *dittophanes:* one *την* was omitted, and then the gap was filled up without care. Virgil translates Homer's *ἐπὶ χθονὶ βαίνει* by "ingrediturque solum". So here *si desitus eris ingredi solum terrae*, *trans pontum*, etc.

and ancient girls; with whom has intercourse
no god, no, nor no man, nor ever brute.
Born too they were for woe, in that they dwell
in woful gloom in Tartarus under ground,
to men and gods Olympian hateful things.
But fly, and wax not soft: across the long
mainland they'll chase thee, and, whene'er thou ceasest
to tread the earth pressed by thy wandering foot,
beyond the sea and cities flowed around.
Tire not untimely, harried with this toil;
and when to Athana's city thou art come,
sit clasping in thy arms her image hoar.
And there we 'll get us judges of this deed,
and witching words, and find the means to rid
thee wholly of thy pains: 'tis just, for I,
I urged thee to strike dead thy mother's form.

ORESTES

Thou know'st how not to wrong me, king Apollo;
which since thou know'st, learn too to be not slack.
As for thy power to bless the surety's good.

For the position of ἦν compare *Sept.* 708 ὁ μάσσων βίοτος ἦν ταθῇ πρόσω. 'Cease treading', i. e., 'leave', is as much one notion as ὁ μάσσων βίοτος. τε is fourth word according to my correction of Anth. 5. 274:

Κρῆσσαν ἐπισπέρχων ἔς τε δικασπολίην,

where εἰς σὲ is read.

77. **τε-πόντου.** πόντον Turnebus.

79. **ποτι πτόλιν παλλάιδος** with ά over π in ποτι and β′ over that in παλλάιδος.

85. **τὸ μη̕ . . . . δικεῖν,** and **τὸ μη̕ . . . . μελεῖν** in v. 86.

Ἀπόλλων

μέμνησο· μὴ φόβος σε νικάτω φρένας.
σὺ δ', αὐτάδελφον αἷμα καὶ κοινοῦ πατρός,
Ἑρμῆ, φύλασσε, κάρτα δ' ὢν ἐπώνυμος
πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν
ἱκέτην. σέβει τοι Ζεὺς τόδ' ἐκνόμων σέβας,
ὁρμώμενον βροτοῖσιν εὐπόμπῳ τύχῃ.

Hermes departs with Orestes under his safeguard: Apollo, to an inner chamber. The Ghost of the murdered mother rises, by stage-contrivance, ἀναπίεσμα. The Furies slowly awake from their heavy sleep.

Κλυταιμνήστρας εἴδωλον

εὕδοιτ' ἄν; ὠή, καὶ καθευδουσῶν τί δεῖ;
ἐγὼ δ' ὑφ' ὑμῶν ὧδ' ἀπητιμασμένη
ἄλλοισιν ἐν νεκροῖσιν, ὧν μὲν ἔκτανον
ὄνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται,
αἰσχρῶς δ' ἀλῶμαι· προὐννέπω δ' ὑμῖν ὅτι
ἔχω μεγίστην αἰτίαν κείνων ὕπερ·
παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων,
οὐδεὶς ὑπέρ μου δαιμόνων μηνίεται
κατασφαγείσης πρὸς χερῶν μητροκτόνων.
ὅρα δὲ πληγὰς τάσδε καρδίᾳ σέθεν,

92. ἐκ νόμων is meant for ἐκνόμων, *exlegum Diris sacratorum.*

94. Müller appears to be the first to put the indispensable mark of interrogation after εὕδοιτ' ἄν.

96. ὡ σμὲν ἔκτανον. The rest ὡς μέν. ὧν was recovered by Tyrwhitt and Wakefield from the Scholium ὑπὲρ ὧν ἐφόνευσα Ἀγαμέμνονα. ὧν μὲν ἔκτανον ὄνειδος means *opprobrium earum caedium quas patravi*, and not "opprobrium eorum quos occidi, Herm." Weil cites Ar. *Ach.* 677 ἀξίως ἐκείνων ὧν ἐναυμαχήσαμεν. There is also, τὰν χάριν ἀντ' ἐκείνων ὧν τὸν κῶρον ἔθρεψε, Leonidas, Anth. Pal. 7. 663. Clyt. means 'the bloodguiltiness of her crime against her husband and Cassandra'.

Apollo

Remember! let not fear o'ercome thy wits.
And thou, true brother Hermes, from one sire
with me begotten, guard, and answer well
thy surname as my suppliant's guide and shepherd.
This sanctity of outlaws Zeus holds sacred,
which leads the way for men with omens fair.

Clytemnestra's ghost

Ye 'd sleep? holla! what need is there of sleepers?
while I of all the dead thus scorned by you—
whose burning shame among the bloodless shades
for skaith that I have wrought has no eclipse,
I wander in my shame. I 'd have ye know
I charge the chief guilt of those deeds on you.
And, though by those most dear so foully treated,
none of the daemons waxes wrth for me,
me butchered by those mother-murdering hands.
Look with thy heart upon these stabs, for, sure,

98. Weil puts a comma after *προὐννέπω δ'*, to show that *ὑμῖν* depends on *αἰτίαν ἔχω.*

99. **κέι νων ύπο** (a mark like a *ν* over *υ*). The rest *κείνων ὕπο.* Weil reads *κείνων ὕπερ propter eas caedes*, which gives a good definite sense, such as is not found with *ὕπο.* Clyt. says that the murders she committed were entailed on her by the Furies. See vv. 173, 908. For the construction *αἰτίαν ἔχειν τινί* Weil refers to *Prom. V.* 445, *μέμψιν οὔτιν' ἀνθρώποις ἔχων*, Soph. *Phil.* 322, *ἔχεις ἔγκλημ' 'Ατρείδαις*, and similar passages.

103. **καρ δί αισέθεν**, i.e. *καρδίᾳ σέθεν.* So G. Par. Fl., *καρδία* in Ven. Farn. Rob. The *καρδία* is the eye of the soul in sleep: so *Ag.* 179, *στάζει δ' ἔν θ' ὕπνῳ πρὸ καρδίας.*

εὕδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται,
ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκοπος φρενῶν.
ἦ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε,
χοάς τ' ἀοίνους, νηφάλια μειλίγματα,
καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρᾳ πυρὸς
ἔθυον, ὥραν οὐδενὸς κοινὴν θεῶν·
καὶ πάντα ταῦτα λὰξ ὁρῶ πατούμενα.
ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην,
καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων
ὤρουσεν, ὑμῖν ἐγκατιλλώψας μέγα.
ἀκούσαθ' ὡς ἔλεξα τῆς ἐμῆς περὶ
ψυχῆς· φρονήσατ', ὦ κατὰ χθονὸς θεαί,
ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

Χορός

μὺ μύ.

Κλυταιμνήστρας εἴδωλον

μύζοιτ' ἄν; ἀνὴρ δ' οἴχεται φεύγων, πρὸς ᾧ
φίλοι πάρεισιν οὐκ ἐμοῖς προσεικότες.

104. ὄμμασι.

105. μοῖρα πρόσκοπος βροτῶν MSS. Turnebus restored *μοῖρ' ἀπρόσκοπος*, and Hermann *φρενῶν*, for *βροτῶν*, from the Scholium *ἡ τῆς φρενὸς μοῖρα οὐ προορᾷ ἐν ἡμέρᾳ*. Weil marks a lacuna after this verse.

107, 108. νι φάλι α. *νηφάλια* Turnebus. νυκτὸ σεμν ἀ. *νυκτίσεμνα* Turnebus.

112. ἀρ κυσ μάτων. The rest *ἀρκυσμάτων*. *ἀρκυστάτων* Turnebus.

113. ἐκκατιλλώψασ, corrected by Turnebus, the Scholium being *χλευάσας, ἐγγελάσας*.

116. *Κλυταιμνήστρας* Ven. I think Wakefield, Schütz, and Hermann are right in making *ὄναρ* here a nominative in apposition, and not a mere adverb, as at v. 131: 'ego illa C. quae umbra sum et somnium'.

117. I have preferred to insert the particles representing the sounds uttered

the soul in sleep is brightened in its sight,
but the mind's state by day foreseeëth naught.
Full many of my dainties did ye lap,
sober peace-offerings, draughts not mixed with wine ;
and I did burn ye feasts at the fire's hearth
in the awful night, hour common to no god :
and this I see all trampled on and spurned ;
he is escaped, and, fawn-like, stole away ;
yea, lightly leapt he from the very midst
of closest toils, and finely mocked at ye.
Hear how I've pleaded with ye for my life !
O think of me, ye subterranean powers !
I, Clytemnestra's dream-sprite, call ye, up !

CHORUS

Ugh ! ugh !

CLYTEMNESTRA'S GHOST

Ye'd groan ? But he is fled and gone, the man
with whom are friends not similar to mine.

rather than the stage-direction itself ; which here is **μυγμόσ**, at v. 120 **μ.. γμόσ**, at 123 **μωγμόσ**, at 126 **ὠγμόσ**, at 129 **μυγμὸσ δι πλ ô υσ ὀ ξύσ**. *παρεπιγραφαί*, even though ordained by Aeschylus, could not be counted as lines or verses in a play ; but the sounds uttered by the Furies in those places are essential parts of this drama, and must be counted as lines.

118. Linwood first put the necessary mark of interrogation after *μύζοιτ' ἄν*. In v. 124, Fl. V give *ὤζεις, ὑπνώσσεις ;* which Linwood adopts. Read *ὤζεις ;* also. **ἀνὴρ.** *ἁνὴρ* Dind. (?) Then **φεύγων πρόσω·** MSS and Editors. Read, from my conjecture, *φεύγων, πρὸς ᾧ.*

119. **φίλοις γάρ εἰσιν** MSS. and Edd. Read *φίλοι* (so Schütz, Herm., etc.) and *πάρεισιν* from my conjecture. Then **προσίκτορες.** Weil *προσεικότες*, with admirable sagacity.

Χορός

μὺ μύ.

Κλυταιμνήστρας εἴδωλον

ἄγαν ὑπνώσσεις, κοὐ κατοικτίζεις πάθος·
φονεὺς δ᾽ Ὀρέστης τῆςδε μητρὸς οἴχεται.

Χορός

ὢ ὤ.

Κλυταιμνήστρας εἴδωλον

ὤζεις; ὑπνώσσεις; οὐκ ἀναστήσει τάχος;
τί σοι πέπρωται πρᾶγμα πλὴν τεύχειν κακά;

Χορός

ὢ ὤ.

Κλυταιμνήστρας εἴδωλον

ὕπνος πόνος τε, κύριοι συνωμόται,
δεινῆς δρακαίνης ἐξεκήραναν μένος.

Χορός

μὺ μύ, μὺ μύ, μὺ μύ, μὺ μύ.
λαβέ, λαβέ, λαβέ, λαβέ· φράζου.

Κλυταιμνήστρας εἴδωλον

ὄναρ διώκεις θῆρα, κλαγγαίνεις δ᾽ ἅπερ
κύων μέριμναν οὔποτ᾽ ἐκλιπὼν πόνου.

124. **ʼώιζεις.** *ὤζεις* Rob. and Edd.

125. **πέπρακται** MSS. Bentley and Stanley *πέπρωται*, of which Linw. says "pene receperam": he keeps *πέπρακται* and translates: "What else has been made your business?" Aeschylus wrote his own form in *τί γὰρ πέπρωται Ζηνὶ πλὴν ἀεὶ κρατεῖν; Prom. V.* 521. The Eumenides say distinctly below, v. 339, and elsewhere, that it is to them a thing *πεπρωμένον, τεύχειν κακά.* Herm. and Weil also keep *πέπρακται*, because it seems to admit of *some sort* of a translation; for this is all they say, and it is not good criticism.

Chorus

Ugh! ugh!

Clytemnestra's ghost

Too much ye sleep and pity not my fate:
he's gone! this mother's slayer—Orestes—gone!

Chorus

Oh! oh!

Clytemnestra's ghost

Sobbest? and dozest? Wilt not rise with speed?
What dole is dealt thee but to trouble make?

Chorus

Oh! oh!

Clytemnestra's ghost

Sleep and Fatigue, wonted conspirators,
have paralysed the dreadful she-snake's force.

Chorus

Ugh! ugh! ugh!
Seize, seize, seize, seize him! Ware game!

Clytemnestra's ghost

'Tis but in dreams ye chase the brute, and yap
like hound that never quits the thought of sport.

128. *ἐξεκήραναν· ἐξέφθειραν*, Hesych.

130. So MSS. It would be easy to repeat *λαβέ* as Müller proposed, so as to make either an iambic or dochmiac verse, but all the words are to be regarded simply as interjections.

131. So MSS. *κλαγγάνεις* has been suggested without good reason, and in Soph. *Fr.* 782 *κλαγγαίνει* ought to be read. Cf. Xen. *de Ven.* 4. 5 (*κύνες*) *ἐπικλαγγαίνουσαι δικαίως*.

τί δρᾷς; ἀνίστω, μή σε νικάτω κόπος,
μηδ᾽ ἀγνοήσῃς πῆμα μαλθαχθεῖσ᾽ ὕπνῳ.
ἄλγησον ἧπαρ ἐνδίκοις ὀνείδεσιν·
τοῖς σώφροσιν γὰρ ἀντίκεντρα γίγνεται.
σὺ δ᾽ αἱματηρὸν πνεῦμ᾽ ἐπουρίσασα τῷ,
ἀτμῷ κατισχναίνουσα, νηδύος πυρί,
ἕπου, μάραινε δευτέροις διώγμασιν.

Χορός

The Ghost of Clytemnestra sinks out of view. *Parodos* of the Chorus of Furies.

ἔγειρ᾽, ἔγειρε καὶ σὺ τήνδ᾽, ἐγὼ δέ σε·
εὕδεις; ἀνίστω, κἀπολακτίσασ᾽ ὕπνον,
ἰδώμεθ᾽ εἴ τι τοῦδε φροιμίου ματᾷ.

(στρ. ά.)

ἰού, ἰοὺ πόπαξ· ἐπάθομεν, φίλαι—
ἦ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ—
ἐπάθομεν πάθος δυσαχές, ὦ πόποι,
ἄφερτον πόνον.
ἐξ ἀρκύων πέπτωκεν οἴχεται δ᾽ ὁ θήρ·
ὕπνῳ κρατηθεῖσ᾽ ἄγραν ὤλεσα.

133. **νικάτω πόνος** MSS. *κόπος* Halm; quite necessarily, for *πόνος* would clash disagreeably with the *πόνου* immediately above it, which rather means 'the chase' than 'fatigue'; whereas *κόπος* is Xenophon's favourite word for a harrier's or a hare's exhaustion: *καὶ οὐκ ἀνίσταται ὑπὸ κόπου de Ven.* 5. 25; *ἐπειδὰν δὲ μεταθέουσαι αἱ κύνες ὑπόκοποι ὦσι ibid.* 'To be dead beat' is *ἀποκοπῆναι* Hesych. s. v. A beautiful name for a dog occurs in the famous epigram of Peisander (ab. 650 B. C.), viz. *Λήθαργος*, i. e. *λήθαλγος*, 'forgetting pain': so, *λήθαργε κακῶν* in Anth. 12. 30. It ought not to have been changed to *Θήραγρος* by the Tauchnitz editor.

135, 6. **ὀνείδεσσιν γίνεται.** *γίγνεται* Porson.

137. **ὀυδ᾽.** *σὺ δ᾽* Pearson. Then Herm. reads *τῷδ᾽* at the end of the line, putting v. 139 before v. 138, without any reason; for the article is used for the personal pronoun *eleven* times in this play, where there is no dispute; and an elision is not allowed at the end of an iambic senarius unless there be so per-

What ails ye ? up ! let not the labour beat ye,
nor mollified by sleep unlearn the crime.
Wince to the liver at my just rebukes :
them who have sense reproaches prick like goads.
Come, puffing on him thy blood-smacking breath
blast with the stench and fire belched from thy maw ;
aye, at him ! wither him with a second chase.

CHORUS

Wake, wake thou her as I do thee : what still
asleep ? get up ! and, spurning off thy sleep,
let 's see if aught of this preamble dawdles.

I oo oo popax ! we've endured, my mates—
ah me ! that much endured and all in vain—
endured poignant pain, and woe, O popoe !
woe past remedy :
out of the nets the game has slipped, is gone !
o'ercome by sleep I have let go the game.

ceptible a pause in the sense in the latter half of the verse as to cause synapheia with the following verse. Add that ἕπου is not the ordinary imperative, but the hunter's cry to the hounds : "At him !" "fetch him !" as in Xen. *de Ven.* 6. 19 *αὐτῷ παῖς! αὐτῷ παῖς! παῖ δή! παῖ δή! εὖγε, εὖγε ὦ κύνες! ἕπεσθε, ὦ κύνες!* where "*παῖς*" is said to the dog, 'my boy'!

138. **κατισχάινουσα,** and *κατισχανεῖσθαι Prom. V.* 271 M. Correctly in copies.

142. **εἰδώμεθ'.** *ἰδώμεθ'* Turnebus.

143, 5. **πύπαξ.** *δυσαχθές* V. Fl. **δυσαχὲσ·** (*sic*).

147. *οἴχεταί θ'* Abresch ; but the two ideas are quite distinct, and the prose *μὲν* may be omitted in verse ; as it is also quite regularly in prose when the *resumé* of a long protasis is omitted.

148, 9. **κρατηθεῖσα. πέλη.**

(ἀντ. α΄.)

ἰώ, παῖ Διός, ἐπίκλοπος πέλει,
νέος δὲ γραίας δαίμονας καθιππάσω,
τὸν ἱκέτην σέβων, ἄθεον ἄνδρα καὶ
τοκεῦσιν πικρόν·
τὸν μητραλοίαν δ᾽ ἐξέκλεψας ὢν θεός.
τί τῶνδ᾽ ἐρεῖ τίς δικαίως ἔχειν;

(στρ. β΄.)

ἐμοὶ δ᾽ ὄνειδος ἐξ ὀνειράτων μολὸν
ἔτυψεν δίκαν διφρηλάτου
μεσολαβεῖ κέντρῳ
ὑπὸ φρένας, ὑπὸ λόβον.
πάρεστι μαστίκτορος δαΐου δαμίου
βαρὺ τὸ περίβαρυ κρύος ἔχειν.

(ἀντ. β΄.)

τοιαῦτα δρῶσιν οἱ νεώτεροι θεοί,
κρατοῦντες τὸ πᾶν δίκας πλέον
φονολιβῆ θᾶκον

154. **τίς δικαίως.** *τὶς* Rob. *τις* Edd. *τί . . . τίς* is a double question.

157. **μεσολαι-εῖ.** The rest, *μεσολαβεῖ*. Hermann's interpretation "an passive intelligi debeat de stimulo quem quis medium prehendit", has pleased the fancy of several Editors, and even Weil. Herm.'s alternative is "de stimulo in medium corpus tendente, neque stringente tantum". Both are quite wrong. *κέντρον* does not mean 'a goad' here (nor ever in Homer), but 'the sting of the lash of a whip', as in Silius, 4. 441, "stimulare quadrijugos flagello". The instrument used is a *μάστιξ*, both here and in Homer, and its lash catches the horse round the belly. *δήμιος*, v. 159, is not only *ὁ τοὺς καταγνωσθέντας ἀναιρῶν*, but *ὁ ὑπηρέτης τῶν βασάνων*, Hesych. s. v.

163. **φονολειβῆ θρόνον** MSS. *φονολιβῆ* Arnaldus. The line must correspond

Heigho! son of Zeus, thou a deceiver art!
young thou hast ridden down the daemons grey;
guarding the suppliant, him by god cast out,
him his mother's bane:
thou, thou a god, hast stolen from me my matricide:
who will pronounce aught of this justly done?

From dreams there came to me rebuke which smote
(as when some whipster rude the chariot drives)
with waist-gripping lash,
midriff and liver-lobe:
'tis mine to get doomster's welt, welt of weight, heavy weight,
the ruthless slashing hangman's cut.

Such things they do, these younger gods, and hold by force
a throne every way unjustly won,
a throne dripping gore

metrically to μεσολαβεῖ κέντρῳ. Weil is unfortunate in the example of syllabic disparity which he cites, *Ag.* 1103, 1110, where, on the admission of Hermann's restoration (from the Scholium) of ὀρέγματα for ὀρεγομένα, the dochmius and four cretics correspond exactly. The present passage has been made absurd and unintelligible by the adoption of Wakefield's θρόμβον. θρόνος is the regular explanation of θᾶκος (Suidas, Hesychius, Etym. M.); the Scholiast so explains it here, giving at the same time a clear and rational account of the meaning, except that he governs θᾶκον by πάρεστι προσδρακεῖν: it is governed by κρατοῦντες. It was necessary to replace θᾶκον in the text for its interpretation θρόνον, and to put a full stop at κάρα v. 164. That which has befallen the Furies themselves, vv. 159, 160, πάρεστι . . . ἔχειν, is now finely balanced by that which has befallen Apollo and the younger gods, vv. 165, 166, πάρεστι . . . ἔχειν.

περὶ πόδα, περὶ κάρα.
πάρεστι γᾶς ὀμφαλὸν προσδρακεῖν αἱμάτων
βλοσυρὸν ἀρόμενον ἄγος ἔχειν.

(στρ. γ΄.)

ἐφεστίῳ δέ, μάντις ὤν, μιάσματι
μυχὸν ἐχράνατ᾽ αὐτόσσυτος αὐτόκλητος·
παρὰ νόμον θεῶν βρότεα μὲν τίων,
παλαιγενεῖς δὲ μοίρας φθίσας·

(ἀντ. γ΄.)

κἀμοί ᾽στι λυπρός, καὶ τὸν οὐκ ἐκλύσεται·
ὑπό τε γᾶν φυγὼν οὔ ποτ᾽ ἐλευθεροῦται·
ποτιτρόπαιος ὢν ἕτερον ἐν κάρᾳ
μιάστορ᾽ ἐκ γένους πάσεται.

Ἀπόλλων

Apollo returns from the inner chamber.

ἔξω, κελεύω, τῶνδε δωμάτων τάχος·
χωρεῖτ᾽, ἀπαλλάσσεσθε μαντικῶν μυχῶν,
μὴ καὶ λαβοῦσα πτηνὸν ἀργηστὴν ὄφιν

166. **αἰρόμενον.** The rest, *αἱρόμενον* or *αἰρούμενον*. Abresch, *ἀρόμενον*.

167. **μάντι σῶι.** *μάντις ὢν* Schütz.

168. **ἔχραν´ ατ᾽.** *ἔχρανάτ᾽* Fl. *ἐχράνατ᾽* G. These all point clearly to *ἐχράνατ᾽*, for *ἐχράνατο*, 'has soiled *his* shrine': yet the Editors all adopt the ill-considered correction of Turnebus, *ἔχρανας*. After the end of *ἀντιστρ. ά* the Chorus no longer apostrophise Apollo. The Schol. took *φθίσας*, v. 170, for *ἔφθισας*, quite wrongly. Apollo is spoken of as absent in *ἐκλύσεται*, v. 171. They hardly expect him to appear suddenly in person, v. 175.

169. **παρ αν ό μ.°ν.** *παρὰ νόμων*, the rest. *παρὰ νόμον* Rob.

170. So M. The Editors wrote Μοίρας (Herm., Dind., etc.), Weil first *μοίρας*, after an anonymous critic had suggested that these *μοῖραι* are the same as the *διανομαὶ* of v. 695 below.

171. **κ᾽-ἀμοί τε.** The rest, *κἀμοί τε*. Casaubon, whom some have followed, without reflecting that *γε* would be otiose and odious, *κἀμοί γε*. Hermann

here, there, head and foot :
'tis theirs to see holy Earth's omphalos take to it
and hold the awful guilt of blood.

And he, the seer, with stain upon his inmost hearth
has soiled this his shrine, urged by himself, self-prompted ;
counter to laws divine honouring mortal things
has nullified rights born long ago :

and brings me grief, but shall not ransom HIM :
though fled underground never is HE delivered :
from his own race shall he on his own head entail,
the reprobate, a new parricide.

APOLLO

Out of these courts with speed, I bid ye, go !
depart from these prophetic shrines ; lest thou
catching the white-scaled feathered snake that darts

"scripsi *ἐμοί τε*," for the sake of syllabic correspondence; but the iambic verses in this choral ode do not exactly correspond. I write *κἀμοί 'στι* (*ὅρκου 'στὶ* v. 214). The most emphatic form of the invective: "he is both offensive to me and shall gain nothing by offending me."

172. **φεύγων.** *φυγὼν* Porson.

173. **δ' ὢν.** *ὢν* δ' Herm., etc. The δ' should be omitted entirely, as Weil saw.

174. **μιάστορ' ἐκείνου.** Weil solved the meaning of the Scholium, *οἱ ἐξ αὐτοῦ δίκην ἡμῖν δώσουσιν*, and wrote *ἐκ γένους* in the text. Hartung had conjectured *ἐν γένει* or *ἐγγενῆ*. **πά . . σεται.**

176. **ἀπαλλάσεσθε** with a small *σ* put in the wrong place, between *ε* and *σ*.

177, 8. With *λαβοῦσα* compare the *λαβὲ* on slingstones. *θῶμιγξ* or *θῶμιξ* is found in Latin *thomix*, cord, string. Oppian, *Hal.* 3. 76 has *θώμιγγα λινόστροφον*, of a fishing line.

χρυσηλάτου θώμιγγος ἐξορμώμενον
ἀνῇς ὑπ᾽ ἄλγους μέλαν᾽ ἀπ᾽ ἀνθρώπων ἀφρόν,
ἐμοῦσα θρόμβους οὓς ἀφείλκυσας φόνου.
οὔτοι δόμοισι τοῖσδε χρίμπτεσθαι πρέπει,
ἀλλ᾽ οὗ καρανιστῆρες, ὀφθαλμώρυχοι
δίκαι, σφαγαί τε, σπέρματός τ᾽ ἀποφθορᾷ
παίδων κακοῦται χλοῦνις, ἠδ᾽ ἄκρων ...αί,
λευσμός τε, καὶ μύζουσιν οἰκτισμὸν πολὺν
ὑπὸ ῥάχιν παγέντες. ἆρ᾽ ἀκούετε
οἵας ἑορτῆς ἐστ᾽, ἀπόπτυστοι θεοῖς,
στέργηθρ᾽ ἔχουσαι; πᾶς δ᾽ ὑφηγεῖται τρόπος
μορφῆς. λέοντος ἄντρον αἱματορρόφου
οἰκεῖν τοιαύτας εἰκός, οὐ χρηστηρίοις
ἐν τοισίδ᾽ ἱλάοισι τρίβεσθαι μύσος.
χωρεῖτ᾽ ἄνευ βοτῆρος αἰπολούμεναι,
ποίμνης τοιαύτης οὔτις εὐφιλὴς θεῶν.

179. **ἀν ῆσ** (with ι written under the circ.). Then **ἀπάνων** (with a flourish over *νω*).

182. **ὀυ καρ αιν ηστῆρ εσ** (with inverted circ. under *ιν*). *οὗ* Turnebus. *καρανιστῆρες* Stanley.

183. **ἀπο φθορὰι.** *ἀποφθορᾷ* Musgrave.

184. **παί δων κακô υται χλ ô υνισ ἠδ᾽ ἀκρ ω νία.** So the copies, with more propriety in the writing. For *χλοῦνις* see Appendix. The Med. Scholium on *ἀκρωνία λευσμός τε* (**λευσμό ντε.** *λευσμός τε* Casaubon, and so probably the Schol.) is: *κακῶν ἄθροισις ἢ λιθοβολίας. Ἡρωδιανὸς δέ, τὸ σύστημα καὶ ἄθροισμα.* Hesychius has: *ἀκρώνια* (*sic*)· *ἀθροίσματα, παράστασις, πλῆθος*, and *ἀκρώνια· ἀθροισμός.* Bekker's Anecdota, p. 372: *ἀκρώνια· τὰ ἀθροίσματα καὶ ἡ ἀκμή, καὶ τὸ ἐπίλεκτον σύστημα.* Etym. M., *ἀκρώνα* (*sic:* it is a slip for *ἀκρώνια*)· *τὰ ἀθροίσματα*, etc., the same as in B. A. *l. c.* All of these interpretations seem to me to be based on those of Herodian, the celebrated grammarian of Alexandria, and patronised by Marcus Aurelius. The corruption *ἀκρώνια* is thus about 1720 years old. I infer from the interpretations that Herodian derived the word from *ἄκρον* and *ὤνια* on the analogy of *ἀκροθίνια*. His *σύστημα καὶ ἄθροισις* means 'the arrange-

from string of twisted gold, may'st void for pain
the red foam sucked from men, aye, vomit back
the blood-clots thou hast gulped. 'Tis fit ye come
not near this house, but where the dooms are dealt
that strike off heads and dig out eyes; and where
are cutted throats; and boyhood's bloom is marred
by seed excision; where are choppings off
of hands and feet; and stonings; and men moan
in many a groan with stakes forced up the chine.
D'ye hear for what a feast ye, loathed by gods,
have cravings? every feature of your forms
guides thither. Creatures such as you should dwell
in some blood-swilling lion's den, and not
impress your filth on these benignant shrines.
Go, browse ye there, with none to tend ye, go!
none of the gods is fond of such a drove.

ment and grouping of things for sale.' The most tempting articles were put at the top, like the most costly spoils in *ἀκροθίνια*. The *παράστασις*, quoted above as in Hesychius, is that which is now called 'dressing the shop front', or setting out wares to the best advantage for sale by retail. This accounts for all those interpretations.

But it cannot be doubted that Aesch. used words expressing the Persian punishment of chopping off hands and feet, of which more shall be said in my Appendix. He could not use the unwieldy words *τὰ ἀκρωτήρια* and *ἀποκοπαί*, or *ἀποτομαί*, and he used *ἄκρα* with either *κοπαὶ* or *τομαί*.

I suppose that the corruption *ἀκρ ω νία* (M) arose from *ἄκρων . . . αί*, where three letters were defaced before *αί*. These were either *τομ* or *κοπ*.

Hesych. and J. Poll. quote *τὰ ἄκρα* regularly for *τὰ ἀκρωτήρια*.

191. **ἐντ ô ι σδε— πλ ησ ίοισ.** *πλησίοισι* V. Fl. etc., with no sense. I read *τοισίδ' ἰλάοισι*. The corruption came from a scribe's writing *τοῖσδε* for the more rare (but equally good) form *τοισίδ'*. *Agam.* 520, *φαιδροῖσι τοισίδ' ὄμμασι*. Hesych. *ἵλαος· ἱλαρός*. Cp. 'flagitiorum vestigiis Italiam impressit' Cic. *Ph.* 2. 24.

193. **ποίμνησ τοιαύτησ δ'.** I have omitted the grammarian's δ'. The asyndeton is proper here, as at v. 189.

Χορός

ἄναξ Ἄπολλον, ἀντάκουσον ἐν μέρει·
αὐτὸς σὺ τούτων οὐ μεταίτιος πέλει,
ἀλλ' εἷς τὸ πᾶν ἔπραξας, ὢν παναίτιος.

Ἀπόλλων

πῶς δή; τοσοῦτο μῆκος ἔκτεινον λόγου.

Χορός

ἔχρησας ὥστε τὸν ξένον μητροκτονεῖν.

Ἀπόλλων

ἔχρησα ποινὰς τοῦ πατρὸς πέμψαι. τί μήν;

Χορός

κἄπειθ' ὑπέστης αἵματος δέκτωρ νέου.

Ἀπόλλων

καὶ προστραπέσθαι τούσδ' ἐπέστελλον δόμους.

Χορός

καὶ τὰς προπομποὺς δῆτα τάσδε λοιδορεῖς;

Ἀπόλλων

οὐ γὰρ δόμοισι τοῖσδε πρόσφορον μολεῖν.

Χορός

ἀλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον.

196. εἰς MSS. εἷς Canter. Then ὡς MSS. ὢν Wakefield.

199. τι μήν. τιμὴν G. V. τί μή Fl. as Canter conjectured. Abresch τί μήν; 'Quid vero faciam?' seems to be more dignified than 'Quidni faciam?' πέμψαι ποινὰς is like "inferias mittes" Virg. *G.* 4. 545.

CHORUS

Hear, king Apollo, in its turn our plea.
Thyself art no joint agent in this deed:
all-guilty, thou alone did'st do it all.

APOLLO

How? just so far extend thy length of speech.

CHORUS

Thou didst instruct thy guest to slay his mother.

APOLLO

I bade him send his sire redress: of course.

CHORUS

And so came in to catch the fresh-spilled blood.

APOLLO

And bade him come a suppliant to this house.

CHORUS

And then you rail at these his retinue?

APOLLO

It is not meet that they come near this house.

CHORUS

That is the work appointed us to do.

200. δ' ἔκ τωρ, with *οἶμαι δέκτωρ* written in the margin. Turnebus first gave *δέκτωρ*.

202. Weil first placed the mark of interrogation.

Απόλλων

τίς ἥδε τιμή; κόμπασον γέρας καλόν.

Χορός

τοὺς μητραλοίας ἐκ δόμων ἐλαύνομεν.

᾿Απόλλων

τί γάρ; γυναῖκας ἥτις ἄνδρα νοσφίσῃ;

Χορός

οὐκ ἂν γένοιθ᾿ ὅμαιμος αὐθέντης φόνος.

᾿Απόλλων

ἦ κάρτ᾿ ἄτιμα, καὶ πρὸς οὐδὲν ἤρκεσεν
῞Ηρας τελείας καὶ Διὸς πιστώματα·
Κύπρις δ᾿ ἄτιμος τῷδ᾿ ἀπέρριπται λόγῳ
ὅθεν βροτοῖσι γίγνεται τὰ φίλτατα.
εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μόρσιμος
ὅρκου ᾿στὶ μείζων τῇ δίκῃ φρουρουμένη.
εἰ τοῖσιν οὖν κτείνουσιν ἀλλήλους χαλᾷς,
τὸ μὴ τίνεσθαι μηδ᾿ ἐποπτεύειν κότῳ,
οὔ φημ᾿ ᾿Ορέστην γ᾿ ἐνδίκως σ᾿ ἀνδρηλατεῖν.
τὰ μὲν γὰρ οἶδα κάρτα σ᾿ ἡσυχαιτέραν,

207. **τί γὰρ . . γυναικὸσ.** *τί γὰρ* G. *τίς γὰρ* Fl. V. Farn. All give *γυναικὸς*. Heimsoeth *τί γάρ;* The Scholium is *τί γὰρ προστέταχθε ποιεῖν παρὰ* (*περὶ* Herm.) *ἀνδροφόνου γυναικός;* a meaning which the text will not bear, but only: "Do you chase a woman who deprives a man of his wife?" I accept *τί γάρ;* and change *γυναικὸς* to *γυναῖκας* (*ο* to *α*) with the meaning: "Good; but do you chase (*ἐλαύνετε*) wives, if any one of them slays her husband?"

209. **ἠρ κέσω.** *ἤρκεσεν* Weil, proposed by Wellauer. *ἧκέ σοι* (Herm.), *ἀρκέσει* (Bothe), *ἦλθέ σοι*, *ἡδέσω*, etc., have also been proposed.

212. **γί ν εται.**

Apollo

What honour's this? vaunt thou some noble office.

Chorus

Out of their homes we chase the matricide.

Apollo

Well, chase ye wives whoever slays her husband?

Chorus

That were no blood-relation's kindred-murder.

Apollo

Most trivial, then, the pledges naught avail
of Hera, wedlock's sanctioner, and Zeus;
and by your word is cast out in contempt
Cypris, by whom men's dearest ties are made.
The bedding, fixed by fate for man and wife,
in good faith guarded, is above all oaths.
If then ye are lax when they kill one the other,
nor punish them, nor eye with wrath, I say
ye do not justly drive from home Orestes:
for there I know ye far too mild, while here

213. **μό ρ σι μοι.** *os* is written over *οι* in Fl. V. *μόρσιμος* F. Rob.

213. Aesch. nowhere mentions Cecrops, who is said to have first established monogamy at Athens, Athen. 13. 2, *ἐν δ' Ἀθήναις πρῶτος Κέκροψ μίαν ἐνὶ ἔζευξεν.*

215. **ἢ** MSS. *εἰ* Canter.

216. **τὸ μὴ γεν έσθαι.** *τίνεσθαι* Meincke (Herm., Dind., Weil, etc.).

217. **Ὀρέστην γ'** MSS., where *γ'* has its proper force, and is wrongly changed to *σ'* by Rob., Turn., Herm. *σ'* was lost after *ἐνδίκως*, Weil.

τὰ δ' ἐμφανῶς πράσσουσαν, ἐνθυμουμένην.
δίκας δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά.

Χορός

τὸν ἄνδρ' ἐκεῖνον οὔ τι μὴ λίπω ποτέ.

'Απόλλων

σὺ δ' οὖν δίωκε καὶ πόνον πλέω τίθου.

Χορός

τιμὰς σὺ μὴ σύντεμνε τὰς ἐμὰς λόγῳ.

'Απόλλων

οὐκ ἂν δεχοίμην ὥστ' ἔχειν τιμὰς σέθεν.

Χορός

μέγας γὰρ ἔμπας πὰρ Διὸς θρόνοις λέγει.
ἐγὼ δ', ἄγει γὰρ αἷμα μητρῷον, δίκας
μέτειμι τόνδε φῶτα κἀκκυνήσομαι.

219, 220. v. 218 ends with *ἐνθυμουμένην,* and 219 with *ἡσυχαιτέραν,* in the MSS and Edd., and Weil gives the passage up in despair. I transpose the two words, and compare Cic. *pro Cluent.* c. 38: "in principem maleficii lenem, in adjutores ejus et conscios vehementissimum esse." *τάδε πράσσουσαν* is like *πράξαντα φόνον* v. 595. *ἐμφανῶς* is 'in visible form', 'in person'.

220, 1, 2. **δ' ἐπάλλας.** Sophianus corr. **λείπω** MSS. Porson corr. **πλέον** MSS. *πλέω* Auratus.

225. **παρ διὸς** MSS. Porson, Hermann, and others, prefer to write *παρὰ.* **λέγηι.** The rest, *λέγῃ.*

226. Clytemnestra's ghost as the huntress, *ἄγει*; the Erinnyes are the harriers, *ἔκκυνοι*; Orestes is the hare, *πτῶκα,* v. 325; and *μέτειμι* is one of the words proper

ye claim redress in person and with rage;
but goddess Pallas shall watch o'er their rights.

CHORUS

That man I will not—no, will never quit.

APOLLO

Then chase away, and aggravate thy pains.

CHORUS

Abridge thou not my honours by thy words.

APOLLO

Thine honours I would not accept nor own.

CHORUS

No doubt: thou 'rt counted great near Zeus his throne:
but—for a mother's blood calls on our pack—
I'll press that mortal's doom, and run him down.

to be used of hunter or dog chasing game, J. Poll. 5. 10, 60, 85. **μητρ ώ ων.** *μητρῷον* Fl. V.

227. **κἀκκυνηγέτης** MSS. Erfurdt's *κἀκκυνηγετῶ*, objectionable on every ground, has been adopted by Editors. I hold that Aesch. wrote *κἀκκυνήσομαι*. Compare Xen. *Ven.* 3. 10: *φθονερῶς* (*certatim*, 'with mutual rivalry and jealousy') *δὲ ἄλλαι ἐκκυνοῦσι, παρὰ τὸ ἴχνος διὰ τέλους συμπαραφερόμεναι.* Ib. 7. 10: *μή, οὐκ ἐν κόσμῳ ἀεὶ τοῦτον (τὸν λαγὼ) ζητοῦσαι, τελευτῶσαι γίγνωνται ἔκκυνοι.* J. Poll. 5. 65: *ἔκκυνοι, ἐκκυνῶσαι, ἐκκυνεῖν.* In Hesychius: *ἐκκύεις· ἐρεθίζεις, ἐπισείεις*, read *ἐκκυνεῖς*. Xenophon prefers a dog that hunts by sight (like the 'grey' or 'gaze-hound', perhaps Oppian's *ἀγασσεύς*, *Cyn.* 1. 477), and does not worrit out the game by scent; but it is in the latter way that the Furies work, like harriers and beagles, and I have used this metaphor in v. 78. The middle form is proper here, like *θηρῶμαι* in Xenophon and in Aesch. *Prom. V.* 109.

'Απόλλων

'he Furies epart in ursuit of he matri- ide: Ap- llo to the *dytum.*

ἐγὼ δ' ἀρήξω, τὸν ἱκέτην τε ῥύσομαι·
δεινὴ γὰρ ἐν βροτοῖσι κἀν θεοῖσί τῳ
τοῦ προστροπαίου μῆνις, ἣν προδῷ σφ' ἑκών.

'Ορέστης

;ome few ears later. 'he temple f Athana 'olias, in he Erech- heum, on he Acro- olis, at thens. Drestes rouching, vith head rect, as he lasps the eet of the ncient mage of he God- less.

ἄνασσ' 'Αθάνα, Λοξίου κελεύμασιν
ἥκω, δέχου δὲ πρευμενῶς ἀλάστορα
οὐ προστρόπαιον οὐδ' ἀφοίβαντον χέρα,
ἀλλ' ἀμβλὺν ἤδη, προστετριμμένον τε πρὸς
ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν.
σώζων ἐφετμὰς Λοξίου χρηστηρίους
πρόσειμι δῶμα, καὶ βρέτας τὸ σόν, θεά,
αὐτοῦ φυλάσσων ἀναμένω τέλος δίκης.

Χορός

The Furies ush in in vild dis- rder.

εἶεν· τόδ' ἐστὶ τἀνδρὸς ἐκφανὲς τέκμαρ·
ἕπου δὲ μηνυτῆρος ἀφθέγκτου φραδαῖς·
τετραυματισμένον γὰρ ὡς κύων νεβρὸν

229. **θεοῖσι πέλει** M. G. *θεοῖς*, the rest. I regard the *θεοῖσι* as genuine, and *πέλει* as spurious; and read *θεοῖσί τῳ*. *πέλει* is not wanted with *δεινή*, and *τῳ* must come in the preceding clause to provide a subject for *προδῷ*, as is usual.

230. **ει πρ ο δῶ**. The rest, *προδῶ*. *ἣν* Porson.

231. **κελεύσμασιν** MSS. *κελεύμασιν* Triclinius.

234. I have put a comma at *ἤδη*, so that no doubt, such as Hermann felt, need be caused by the position of *πρὸς* at the end of the verse. A pause in the sense makes a senarius acatalectic. See vv. 137, 113.

235. After this came the verse:

ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν,

Apollo

And I will help and save the suppliant :
'mong men and gods there comes on one dire wrath
for a suppliant, if one wilfully forsake him.

Orestes

Athana queen, by Loxias his commands
I come : O graciously receive a wretch
who makes no first appeal with hand unpurged,
but has the edge of crime dulled, worn away
against the homes and walks of other men.
Observing Loxias his inspired behests
I come, O goddess, to thy home, and here
clasping thine image wait my trial's end.

Chorus

Oho ! the man's indubitable trail !
follow the mute informer's evidence :
for as a hound a wounded fawn, so we

which I have removed to its place as v. 434. The two passages are similar, and I think the position of the line here arose from a slip of memory made by some actor when writing a copy of the play from memory. The writer of the Argument of the *Rhesus* says : καὶ τάχ' ἄν τινες τῶν ὑποκριτῶν διεσκευακότες εἶεν αὐτόν. This must have caused many errors. For the difficulty made by the presence of the line here, see the long notes of Herm., Weil, and others.

237. Weil first put a comma instead of a full stop after θεά. τὸ σὸν, following immediately, affects δῶμα proleptically. See also v. 456, δόμοις for ἐμοῖς δόμοις, and v. 280.

238. ἀναμενῶ Stanley, Herm., without due cause.

239. τ' ἀνδρὸς.

πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν.
πολλοῖς δὲ μόχθοις ἀρθροκμῆσι φυσιᾷ
σπλάγχνον, χθονὸς γὰρ πᾶς πεποίμανται τόπος·
ὑπέρ τε πόντον ἀπτέροις πωτήμασιν
ἦλθον διώκουσ᾽, οὐδὲν ὑστέρα νεώς.
καὶ νῦν ὅδ᾽ ἐνθάδ᾽ ἐστί που καταπτακών·
ὀσμὴ βροτείων αἱμάτων με προσγελᾷ.

(σύστ. ά)

(*a*.) ὅρα· ὅρα μάλ᾽ αὖ·
(*b*.) λεῦσσε τὸν πανταχῆ·
(*b′*.) μὴ λάθῃ φύγδα βὰς
(*a′*.) ματροφόνος ἀτίτας.

(σύστ. β′)

(*a*.) ὁ δ᾽ αὖτέ γ᾽ οὖν ἀλκὰν ἔχων περὶ βρέτει
(*b*.) πλεχθεὶς θεᾶς ἀμβρότου
(*c*.) ὑπόδικος θέλει γενέσθαι χρεῶν.
(*a′*.) τὸ δ᾽ οὐ πάρεστιν· αἷμα μητρῷον χαμαί,

242. Schütz, Dind., and Weil prefer to read ματεύομεν. Herm. regards it as a question of euphony. There is no motive for altering the MS form either here or at v. 245 (where ποτήμασιν has been proposed), but the contrary, because that form more clearly indicates the root.

243. **ἀν δρ ο κμῆσι.** ἀνδροκμῆσι F. ἀνδροκμοῖσι Fl. ἀρδροκμῆσι Rob. The Erinnyes are clearly speaking of their own fatigues, not of those of Orestes, and could not call themselves ἄνδρες. The reading of Rob. suggested ἀρθροκμῆσι to Schoemann; and Heimsoeth thinks that the Scholium, μεγαλοκμῆσι, is corrupted from μελεοκμῆσι, which he, the Scholiast, formed from μέλεα, 'limbs', having ἀρθρ- before him in the text. Compare γυιοβαρῆ *Agam.* 63, in the same sense.

249, 270. These four systems have an internal correspondence, one line in each answering to another. Dochmii correspond only as dochmii, and not syllable for

track him by spilth and trickling drops of blood.
My heart doth gasp with much limb-wearying toil
for every spot of earth hath now been grazed.
Over the sea, too, with unfeathered flight,
I came pursuing, distanced by no ship.
And now he 's skulking somewhere here, I wis;
it smiles at me, the smell of mortal's blood!

Look! look yet again!
spy him out everywhere!
lest the undamned matricide
slip away unperceived.

He 's here! again with help, and clasps the form divine,
the immortal maid's graven form;
and would plead the cause of his great debt; but that 's
not feasible. His mother's blood is on the ground,

syllable. Iambic senarii do not correspond syllabically in a chorus unless the poet has chosen to make them pure, i. e. *hexapodiae*. I have marked the lineal correspondence in the margin.

250. **λεύσσε—το νπάντᾱ.** *λεῦσσε τὸν* Ven. Fl. Turn. The *πάντᾱ* in M probably represents *πανταχῆ*, which occurs in the very close imitation by Sophocles, *O. C.* 117 *ὅρα . . . λεῦσσέ νιν . . . πανταχῆ*,

251. and *βὰς φυγὰς*, ibid. 378.

252. **ὁ ματροφόνος** MSS. *ματροφόνος* Herm.

253. **ὃ δ' ἀυτ-εγ'-ὀῦν** and **περιβρέ ται.** Hermann, not having perceived the right responsion of these lines, turned this senarius into something else.

255. **χερῶν** MSS. **χρεῶν** Scaliger, from the Scholium: *ἀνθ' ὧν ἡμῖν χρεωστεῖ.*

256. So M. Herm. gives *τόδ'*.

(b′.) δυσαγκόμιστον, παπαῖ·
(c′.) τὸ διερὸν πέδοι χύμενον οἴχεται.

(σύστ. γ′)

(a.) ἀλλ᾽ ἀντιδοῦναι δεῖ σ᾽ ἀπὸ ζῶντος ῥοφεῖν
(b.) ἐρυθρὸν ἐκ μελέων πέλανον, ἀπὸ δὲ σοῦ
(c.) βοσκὰν φέροιμ᾽ ἄν, πώματός γε δυσπότου·
(c′.) καὶ ζῶντά σ᾽ ἰσχνάνασ᾽ ἀπάξομαι κάτω
(b′.) ἀντίποιν᾽ ὡς τίνῃς, ματροφόνου δύας.
(a′.) ὄψει δὲ κεἴ τις ἄλλος ἤλιτεν βροτῶν,

(σύστ. δ′)

(a.) ἢ θεὸν ἢ ξένον τιν᾽ ἀσεβοῦντες ἢ
(b.) τοκῆας φίλους,
(c.) ἔχονθ᾽ ἕκαστον τῆς δίκης ἐπάξια.
(c′.) μέγας γὰρ Ἅιδης ἐστὶν εὔθυνος βροτῶν
(b′.) ἔνερθε χθονός,
(a′.) δελτογράφῳ δὲ πάντ᾽ ἐπωπᾷ φρενί.

Ὀρέστης

ἐγὼ διδαχθεὶς ἐν κακοῖς ἐπίσταμαι,
πολλοὺς καθ᾽ ὅρμους, καὶ λέγειν ὅπου δίκη

258. **πε-δωι κεχυμένον.** *πέδοι* Dind. *χύμενον* Porson. *διερόν· ὑγρόν, χλωρόν, ζωόν*, Hesych.

260. *μελέων* is a dissyllable, as *μέλεοι* *Sept.* 947.

261. **βο σκᾶν φ ερ ό ιμαν πώ ματοσ δ νσπό του·** Herm. blindly, see v. 253, *φεροίμαν βοσκὰν.* I write *φέροιμ᾽ ἂν* because *φεροίμαν* would be a wish, and not a threat which the Erinnyes feel quite sure of being able to execute. Then I insert *γε*, which is required by the sense as much as by the metre.

262. **ἰχνάνασ᾽.** Corrected in Fl. V.

263. **ἀντιπόινουσ τεί ν ησ (.ει.) μητρ ο φόνας δύ . . ασ.** "Vera videtur Schützii elegans emendatio" Herm. Schütz corr.

264. **ὄψει δ᾽ ἐκεῖ τί σ ἄλλον** MSS. *ὄψει δὲ κεἴ τις* Schütz. *ἄλλος* Heath.

and hard to get back, papae!
for the live liquor shed on the earth soaks away.

Thou from thy living form must give in turn to gulp
from thy limbs syrup red; and I out of thee
will get my aliment, i'faith a ghastly drink!
and having drained thee dry in life will lead below
thy crime's price to pay, woes of a matricide.
There thou shalt see whatever other man hath sinned,

and done impious deed either to god or guest,
or to his parents dear,
enduring each the full award that Justice deals.
A Grand Controller of misdeeds of men is there,
Hades, who 'neath the earth
inspects every sin on his brain's tablet writ.

ORESTES

I, taught in my distress, at many a port
of refuge, know alike where it is fit

Schütz's reading of M has all the merit of a brilliant conjecture: so Herm., Dind., Weil.

265. **τίν' ἀσεβῶν ἢ τοκέας** MSS. Wellauer saw that two syllables were wanting to the metre. Weil restores them with great acuteness, reading *ἀσεβοῦντες*, which is a regular syntax after *εἴ τις*, v. 264 (*τις* was the cause of the corruption *ἀσεβῶν*), and *τοκῆας* for *τοκέας*. Aesch. uses the Homeric form, *Agam.* 728, Fl. The accusatives *θεόν*, *ξένον*, *τοκῆας*, depend more probably on *ἤλιτεν*, as in Hom. and Hes., than on *ἀσεβοῦντες* (*οὐ σέβοντες*). The constr. is imitated Opp. *Hal.* 5. 563:

σπονδάς τ' ἀθανάτων καὶ ὁμοφροσύνην ἀλιτόντες.

272. **πολλοὺς καθαρμοὺς** MSS. *πολλοὺς καθ' ὅρμους* Weil, a welcome relief.

σιγᾶν θ' ὁμοίως· ἐν δὲ τῷδε πράγματι
φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου·
βρίζει γὰρ αἷμα καὶ μαραίνεται χερός,
μητροκτόνον μίασμα δ' ἔκπλυτον πέλει.
ποταίνιον γὰρ ὂν πρὸς ἑστίᾳ θεοῦ
Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις.
πολὺς δέ μοι γένοιτ' ἂν ἐξ ἀρχῆς λόγος
ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ.
καὶ νῦν ἀφ' ἁγνοῦ στόματος εὐφήμως καλῶ
χώρας ἄνασσαν τῆσδ' Ἀθηναίαν ἐμοὶ
μολεῖν ἀρωγόν· κτήσεται δ' ἄνευ δορὸς
αὐτόν τε καὶ γῆν καὶ τὸν Ἀργεῖον λεὼν
πιστὸν δικαίως, ἐς τὸ πᾶν τε σύμμαχον.
ἀλλ' εἴτε χώρας ἐν τόποις Λιβυστικοῖς,
Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου
τίθησιν ὀρθὸν ἢ κατηρεφῆ πόδα,

But Weil was not justified in transposing vv. 272, 3, through fear of committing a grammatical fault, καὶ λέγειν . . . σιγᾶν τε. He edits οὕτω δὲ κἀμὲ τήνδε τ' Ἠλέκτραν *Choëph.* 252, and there are numerous other examples. The objection to the transposition is that σιγᾶν θ' ὁμοίως ought to come immediately before ἐν δὲ τῷδε πράγματι φωνεῖν ἐτάχθην.

278. If v. 272 had not been set right, it would be necessary to obviate the tautology in καθαρμοῖς, and perhaps by the aid of Aesch. *Fr.* 278: πρὶν ἂν παλαγμοῖς αἵματος χοιροκτόνου.

280. After this v. used to come:

χρόνος καθαίρει πάντα γηράσκων ὁμοῦ,

where καθαιρεῖ MSS; καθαίρει Stanley. But it has been seen by all editors, since Musgrave first remarked it, that the line, however good and true, has no rightful place here. It belongs to the Aesch. *Fr.*

286. Weil supposes this to be an allusion to the war which the Athenians were then waging in Egypt, as the allies of Inaros, king of the Libyans. Possibly; but that being a matter of very temporary interest, the allusion is really to the

to speak, where hold my peace ; but in this case
by a wise teacher I am bidden to speak.
The blood is hushed and withered from my hand ;
the matricidal stain is washed away :
at the God Phoebus' hearth when fresh 't was purged
by expiations made with slaughtered swine.
Long were the tale of those whom from the first
I've visited with harmless intercourse.
Now with fair words from holy lips I call
Athana as my helper to appear,
queen of this land ; which thus, without the spear,
shall win me and the Argive land and host
as evermore her truly leal allies.
Yea, whether upon Libyan spots of ground,
near Trito's waters and her natal stream,
marching she bares, or, sitting, drapes, her foot,

Egyptian origin of the Athana of Athens. Hesychius has: Νηῗθ· Ἀθηνᾶ παρ' Αἰγυπτίοις. That word is the root both of Ἀθῆναι and Ἀθηνᾶ.

288. The original of this difficult verse appears to be Hom. *Od.* 17. 158, ἥμενος ἢ ἕρπων 'whether sitting or walking'. Athana in repose and wearing her *peplus* is contrasted with Athana armed and without it. So when she arms herself to go into the midst of battle. *Il.* 5. 734:

πέπλον μὲν κατέχευεν ἑανὸν πατρὸς ἐπ' οὔδει,

and puts on the χιτὼν of her father Zeus, some shirt of chain or scale armour reaching below the knee. She is only going to be the charioteer of Diomedes, and therefore puts on no greaves nor boots. ποὺς means 'leg' as well as 'foot', or both together. χεὶρ means 'arm' as well as 'hand', or both together. Thus the verse may be paraphrased : 'whether she is leading on some battle, girt in her father's shirt of mail, or reposes, dressed in her own πέπλος'.

In Pind. *Ol.* 13. 72, ἀνὰ δ' ἔπαλτ' ὀρθῷ ποδὶ is said of a person who starts up from a supine to an erect posture.

φίλοις ἀρήγουσ᾽, εἴτε Φλεγραίαν πλάκα,
θρασὺς ταγοῦχος ὣς ἀνήρ, ἐπισκοπεῖ,
ἔλθοι· κλύει δὲ καὶ πρόσωθεν ὢν θεός·
ὅπως γένοιτο τῶνδ᾽ ἐμοὶ λυτήριος.

Χορός

οὔτοι σ᾽ Ἀπόλλων οὐδ᾽ Ἀθηναίας σθένος
ῥύσαιτ᾽ ἂν ὥστε μὴ οὐ παρημελημένον
ἔρρειν, τὸ χαίρειν μὴ μαθόνθ᾽ ὅπου φρενῶν,
ἀναίματον, βόσκημα δαιμόνων, σκιάν.
σὺ δ᾽ ἀντιφωνεῖς; ἀλλ᾽ ἀποπτύσεις λόγους·
ἐμοὶ τραφείς τε καὶ καθιερωμένος
καὶ ζῶν με δαίσεις, οὐδὲ πρὸς βωμῷ σφαγείς,
ὕμνον δ᾽ ἀκούσει τόνδε δέσμιον σέθεν.

(σύστημα)

They marshal themselves in the usual Tragic order, and chant, in spasmodic steps, to the clack of castanets, the First Stasimon of the Chorus of Furies.

ἄγε δὴ καὶ χορὸν ἅψωμεν ἐπεὶ
μοῦσαν στυγερὰν
ἀποφαίνεσθαι δεδόκηκεν,
λέξαι τε λάχη τὰ κατ᾽ ἀνθρώπους
ὡς ἐπινωμᾷ στάσις ἁμά.

290. She is called **Φλεγραίων ὀλέτειρα Γιγάντων** in Proclus, *Hymn* 32.

296. **σκιά** MSS. *σκιάν* Heath. Weil put the comma after *ἀναίματον*.

297. **οὐδ᾽ ἀντιφωνεῖς** MSS., and *οὐδ᾽* for *ἀλλ᾽* in V. Fl. Weil, rightly, *σὺ δ᾽ ἀντιφωνεῖς*, the same change as that made by Pearson at v. 137. If the MSS had given *ἀλλ᾽* in both places, I should retain them, as presenting a forcible

aiding her favorites ; or overlooks,
like some bold host-commander, Phlegra's plain,
O let her come—a god hears even from far—
and my redeemer be from these my woes.

CHORUS

No ! not Apollo nor Athana's strength
shall save thee, held as naught, from perishing,
untaught the seat of joy within thy breast,
a spectre drained of blood, the daemons' food.
Answerest again ? but thou shalt loathe thy words :
for me thou 'rt fattened and foredoomed, and shalt,
even living, feast me, at no altar slain,
and hear this hymn that binds the victim, thee.

Come away, let us marshal the ranks of our choir,
since such is our will
to make manifest horrible music ;
and describe in what fashion to each son of man
our band dispenses his portion.

ὑποφορὰ with ἀνθυποφορά :

ἀλλ' ἀντιφωνεῖς· ἀλλ' ἀποπτύσεις λόγους.

The restoration ἀποπτύσεις (**ἀποπτύεις**) is also due to Weil.

305. **ἅμα** MSS. "Videtur scribendum ἁμά" Canter. ἀμά Blomfield.

(ἀντισύστημα)

εὐθυδίκαιοι δ᾽ εὐχόμεθ᾽ εἶναι·
τοὺς μὲν καθαρὰς
καθαρῶς χεῖρας προνέμοντας
οὔτις ἐφέρπει μῆνις ἀφ᾽ ἡμῶν,
ἀσινὴς δ᾽ αἰῶνα διοιχνεῖ.

(ἐπῳδός)

ὅστις δ᾽ ἀλιτὼν ὥσπερ ὅδ᾽ ἀνὴρ
χεῖρας φονίας ἐπικρύπτει,
μάρτυρες ὀρθαὶ τοῖσι θανοῦσιν
παραγιγνόμεναι, πράκτορες αἵματος
αὐτῷ τελέως ἐφάνημεν.

(στρ. ά

μᾶτερ ἅ μ᾽ ἔτικτες, ὦ
μᾶτερ Νύξ, ἀλαοῖσιν
καὶ δεδορκόσιν ποινάν,
κλῦθ᾽, ὁ Λατοῦς γὰρ ἶν-
ίς μ᾽ ἄτιμον τίθησιν,
τόνδ᾽ ἀφαιρούμενος

306. ἐυθυ δί και θ᾽ ὁι δ᾽ όιμεθ᾽ ἐῖναι (Merkel and Franz). *εὐθυδίκαι θ᾽ οἰδοίμεθ᾽ εἶναι* G. Rob. *εὐθυδίκαι τ᾽ οἶδ᾽ οἶμαι θεῖναι* Ven. Fl. F. *εὐθυδίκαιοι* Hermann, like *ὀρθοδίκαιος* v. 945. δ᾽ Casaubon. Then Herm. reads *ἡδόμεθ᾽ εἶναι* from conj., which Dind. and Weil adopt, with Linwood and Drake. But in this solemn exordium it is unfit that the Furies should tell us what they *take pleasure* in doing, which would be impertinent; and, as Paley says, *ἡδόμεθ᾽* would require *οὖσαι* instead of *εἶναι*. The conjecture of H. L. Ahrens, which Paley adopts, is far worse. For their *οἰόμεθ᾽ εἶναι* is *opinamur esse*, 'we have a notion, or a fancy, to be'. Near as it is to the reading of M, it is impossible. The official and ceremonious formula, *εὐχόμεθ᾽ εἶναι*, 'we declare ourselves to be', is most suitable here. Aesch. uses it in a similar passage, *Suppl.* 530, *Δίας τοι γένος εὐχόμεθ᾽*

We lay claim to restore the just balance of right ;
for to them who hold forth
from a clean heart hands that are cleanly
no anger proceedeth from us, and they each
make the journey of life unmolested.

But whoso has sinned like this man and tries
to conceal hands filthy with bloodshed,
then as truthful deponents we come to the aid
of the slain, and for HIM we appear, till the end
is accomplished, as murder's avengers.

Mother ! who didst bear me ! O
mother Night ! for a vengeance
both on quick and dead men's crimes,
hark thee ! that Lato's brat
scorns and makes void my office :
he my prey takes away

εἶναι, also an anapaestic dimeter. Paley proposed it first, but had no faith in it. Donaldson first adopted it ; Meineke has since conjectured it, but without due appreciation.

308. Herm. inserted *καθαρῶς*, it being evident that these three systems stand to one another as strophe, antistrophe and epodus. The omission was caused by *διττοφανές*.

309. **οὔτις ἀφ' ἡμῶν μῆνις ἐφέρπει** MSS. Porson restored the true order, which avoids hiatus between this and v. 315.

311. **ἀλιτρῶν** MSS. *ἀλιτὼν* Auratus. **ἀνὴρ** MSS. *ἁνὴρ* Porson.

314. **παραγινόμεναι·** MSS. Porson corr. Hesych., *πράκτορες· ἀπαιτηταί*.

πτῶκα, ματρῷον ἅγνισμα κύριον φόνου.
ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπά, παραφορά, φρενοδαλής,
ὕμνος ἐξ Ἐρινύων,
δέσμιος φρενῶν, ἀφόρμ-
ικτος, αὑονὰ βροτοῖς.

(ἀντ. ά)

τοῦτο γὰρ λάχος διαντ-
αία Μοῖρ᾽ ἐπέκλωσεν
ἐμπέδως ἔχειν, θνατῶν
τοί νιν αὐτουργίαις
ξυμπατῶσιν μάταιοι,
τοῖς ὁμαρτεῖν ὄφρ᾽ ἂν
γᾶν ὑπέλθῃ, θανὼν δ᾽ οὐκ ἄγαν ἐλεύθερος.
ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπά, παραφορά, φρενοδαλής,
ὕμνος ἐξ Ἐρινύων,
δέσμιος φρενῶν, ἀφόρμ-
ικτος, αὑονὰ βροτοῖς.

320. **πτάκα** or **πτᾶκα** MSS. *πτῶκα* Sophianus and Turnebus. **ματρώϊον**. *ματρῷον* Arnaldus. Hesych. has: *πτῶκες· δειλοί, λαγωοί, δορκάδες, ἔλαφοι, νέβροι.*

322. *φρενοδᾰλής* like *δᾰλερός* from *δᾱλός, δαίω*. See the Appendix.

326. **θανάτων** MSS. *θνατῶν* Canter.

327. **τôισιν αὐτουργίαισ ξύμπασ ωσιν.** The copies *ξύμπας* or *σύμπας, ὦσιν* or *ὦσι*. Turnebus *αὐτουργίαι ξυμπέσωσιν*, which has been universally accepted without due consideration: for it represents a wilful (*ἑκὼν*) parricide as an involuntary homicide, which is directly opposed to the doctrine of the Erinnyes. Weil conjectured *τοί νιν* and *ξυμπατῶσιν* (*αὐτουργίαις* is confirmed by the Scholium *αὐτοφονίαις*). *νιν* is the Moera. *τοί* is the relative, *τοῖς* in v. 328 being the demonstrative, and antecedent retracted. *ξυμπατεῖν*, *conculcare*. "nam cupide

takes the true ransom due for a mother's murthering.
And against him slain for his sin
flieth this hymn, idiocy-fraught, staggering thought, blasting brain,
chant of the Erinnyes,
mind-enthralling, from the lyre
    banished, blighter of mankind!

This the all-determining
    Moera spun for our lot, a
thread to hold eternally,
namely, when reckless men
    her contemn by kindred-murders,
to give chase till he race
down below, even so he's not much released when dead.
And against him slain for his sin
flieth this hymn, idiocy-fraught, staggering thought, blasting brain,
chant of the Erinnyes,
mind-enthralling, from the lyre
    banished, blighter of mankind!

conculcatur nimis ante metutum", Lucr. 5. 1139, is a favourite metaphor with Aesch.

333. Compare Orph. *Lith.* 582, κατάδεσμοι, ἀραί τ' ἀγνάμπτοισιν 'Ερινύσι πάγχυ μέλουσαι. Then, for ἀφόρμικτος, Athen. 14. 39: "Dicaearchus says in his 'Life of Hellas' that it was a custom in Greece (καθ' ὑπερβολὴν) to use castanets to keep time to dances and songs; and quotes a 'lovely' Hymn to Artemis, which speaks of its accompaniment of the 'golden-gleaming, brass-cheeked κρέμβαλα'". Hermippus mentions limpet shells, and Didymus, scallop and oyster shells, as being used ἀντὶ τῆς λύρας to mark the rhythm for dancers. Arist. *Ran.* 1305, makes Aesch. assign a castanet accompaniment to the lyric odes of Eur. Perhaps he forgot that Aesch. had given it to the Erinnyes.

(στρ. β′)

γιγνομέναισι λάχη τάδ᾽ ἐφ᾽ ἁμὶν ἐκράνθη,
ἀθανάτων δ᾽ ἀπέχειν ἑκάς, οὐδέ τις ἐστὶ
συνδαίτωρ μετάκοινος·
παντολεύκ-
ων δὲ πέπλων ἄμορος καὶ ἄκληρος ἐτύχθην.
αἱμάτων γὰρ εἱλόμαν
ἀποτροπάς· ὅταν Ἄρης
τιθασὸς ὢν φίλον ἕλῃ,
ἐπὶ τὸν ὧδ᾽ ἱέμεναι,
κρατερὸν ὄντα περ, ἀμαυρ-
οῦμεν, αἵματος εὖνιν.

334. So M. G. *γινομέναισι* Ven. Fl. *γεινομέναισι* Herm., "cur *γεινομέναισι* scripserim quivis intelliget". Paley alone adopts it, abandoning the plain reading of M. Then **ἁμι ν.** *ἁμὶν* Porson.

335. **ἀπέχειν χέρας** MSS. *ἑκάς* Weil. *χέρας* would mean 'not lay vengeful hands on the immortals', a quite vain remark. They wish to say that it is not for them to keep company with the bright Olympians. See Proclus, *Tim.* I. p. 38, *χωρὶς ἀπ᾽ ἀθανάτων ναίειν ἕδος.* Hesychius *ἕθεν ἑκάς· αὐτοῦ, αὐτῆς ἄπωθεν.* Schol. *μὴ πλησιάζειν ἡμᾶς τοῖς θεοῖς.*

336. **συν δ-άτω ρ..** *συνδαίτωρ* Turnebus and Fl.

337. **πανλεύκων.** *παλλεύκων* Ven. Fl. *παντολεύκων*, like *παντόσεμνος* v. 610, etc., Rossbach and Westphal. So *πάμφυρτος* and *παντόφυρτος*, etc. Then, **ἄμοιρος ἄκληρος** MSS. I read *ἄμορος*, and insert *καὶ* from conjecture. In Soph. *O. R.* 248 all MSS read *ἄμοιρον* for *ἄμορον*, against the metre; and *ἄμορον* does not there mean 'wretched' (L. and S.) but 'communis juris expertem' (Benloew). There is *ἄμορος τέκνων* Eur. *Med.* 1395, where also the MSS prefer *ἄμοιρος*, not heeding the metre. Hesychius has *ἄμορος· ἀμέτοχος.* Comp. Act. App. 8. 21 *οὐκ ἔστι σοι μερὶς οὔτε κλῆρος.* Weil's *ἀνέορτος* (Eur. *El.* 310 *ἀνέορτος ἱερῶν, καὶ χορῶν τητωμένη*) is not simple enough, nor logically germane to *ἄκληρος.* It would mean 'not admitted to the feast, nor furnished with a ticket, *κλῆρος*', Ar. *Ecc.* 681.

338. **δομάτων γὰρ.** *δωμάτων* Turnebus, and all editors up to Weil. The 'overthrow of houses, families', etc., has nothing to do with the matter. Weil

When we were being begotten these meeds were ordained us,
and to withdraw far away from the deathless ones; nor is there any guest who shares in our banquet.
Robes all white
I was created to have neither portion nor lot in.
Bloodshed-banishings I chose:
whenever Strife robs of his life
one of his kin (he who has been
nursed in one home) at him we come
thus, and ere long, though he be strong,
waste him, reft of his life-blood.

reads *αἱμάτων* (*αἷμα, ὄμμα, δῶμα, δόμα* being often confused, *e. gr.*, *Choëph.* 126), and *αἱμάτων* is clearly right.

339. **ἀνατροπάς** MSS and Edd. What does this represent? Weil compares *αἷμα δρέψασθαι*, *Sept.* 718, and would like to read some word like *ἀναδροπάς*. But while there is no doubt about the food of the Furies, *supra*, v. 260, its mention here is improper, and a more general term is required. I find this in the word *ἀποτροπάς*· 'I chose for my office and prerogative the prevention of a kinsman's murder; and as I have no dealings save with these bloody reprobates, I am deemed not clean enough for communion with the white-robed celestials.' *τῶνδ' ἀποτροπήν*, *Pers.* 217; *ἀποτροπῆς γοῦν ἕνεκα κολάζει*, Plato, *Prot.* 13; *λυπῶν ἀποτροπάς*, ibid. 36.

340. **τίθασος ὢν φίλοσ.** *πίθασσος* Fl.Ven. *τίθασος* Turnebus (and Par., Herm.) *τιθασὸς* Porson. *φίλον* Turnebus.

341. **ἐπὶ τὸ ν, ᾿ῶ, δι ό μεναι.** So the copies, with unimportant variations. *ἐπιτόνως διόμεναι* Turnebus. *ἐπὶ τόν, ὦ, διόμεναι* Herm. *ἐπὶ τὸν ὧδ' ἱέμεναι* E. A. J. Ahrens.

342. **κρατερ ὸ ν ὄ νθ' ὁ μοίωσ. μαυ ρ οῦμεν ὑφ' αἵ ματ᾿σ ν έου.** *ἐφ'* for *ὑφ'* Ven. Fl. F. *νεοῦ* Aldus. The corresponding verse, 351, is sound and unassailable after the admission of *καὶ*, from the Scholium. A *καὶ* was also omitted v. 337. *κρατερόν περ* occurs Hom. *Il.* 21. 62; *καὶ κρατεροί περ ἐόντες* in Orph. *Fr.* p. 143. Thus *ὁμοίως* or *ὅμως* is a gloss on *περ*, and the metre determines the order *κρατερὸν ὄντα περ*.

(ἀντ. β′)

σπευδομένᾳ δ᾽ ἀφελεῖν τινα τᾶςδε μερίμνας
δεῖ τελέαν ἐπ᾽ ἐμαῖσι δίκαις ἐπικραίνειν,
μηδ᾽ εἰς ἄγκρισιν ἐλθεῖν·
Ζεὺς γὰρ αἱμ-
    οσταγὲς ἀξιόμισον ἔθνος τόδε λέσχας
ἇς ἀπηξιώσατο.
μάλα γὰρ οὖν ἁλομένα
ἀνέκαθεν βαρυπεσῆ
καταφέρω ποδὸς ἀκμάν—
σφαλερὰ καὶ τανυδρόμοις
    κῶλα—δύσφορον ἄταν.

Next, ἀμαυροῦσθαι is given by all MSS at Aesch. *Pers.* 219. *Agam.* 287 may be properly written οὐδέπω ᾽μαυρουμένη. Aesch. uses ἀμαυρὸς *four* times. ὕβριν ἀμαυροῖ occurs Solon. *Fr.* 15. ἀμαυρῶ is the regular form. I quote Plut. *An Seni*, 17, for the resemblance of the meaning: τὴν τοῦ σώματος ἐξημαυρωμένος δύναμιν. Hesychius has ἀμαυροῖ· ἀναιρεῖ, μαραίνει. ἀμαυροῦμεν suits the metre here, and μαυροῦμεν does not. I restore the former, and submit that there is no atom of truth in Blomfield's dictum.

Lastly, omitting ὑφ᾽ or ἐφ᾽, I read εὖνιν for νέου, and compare Hom. *Od.* 9. 523:

αἲ γὰρ δὴ ψυχῆς τε καὶ αἰῶνός σε δυναίμην
εὖνιν ποιήσας πέμψαι δόμον Ἄϊδος εἴσω,

which is the original of our passage, and expresses what the Erinnyes are striving to do to Orestes. εὖνιν ἔθηκεν ὀφθαλμῶν is found Anth. Pal. 7. 372, Ovid's "luminis orbus" *Met.* 3. 518. Hesychius gives, εὖνιν· ἐστερημένον.

343. **σπευ δ ό μεν αιδ᾽.** σπευδομένᾳ Drake, which gives a compact syntax. Herm. had edited σπευδομένᾳ. Then **τᾶσδε** MSS, which Weil truly declares to be right, and not τάsδε (Herm. etc.), which would imply violence in ἀφελεῖν.

344. **θεῶνδ᾽ ἀτέλει αν ἐμαῖσι λιτᾶισ.** So the copies, with trifling variations. I concur with Weil in his analysis and results. θεῶν is a gloss on τινα v. 343. δατελειαν represents δεῖ τελέαν (ψῆφον) ἐπ᾽. Prien had restored δίκαις for λιταῖς.

Since I am busy in ridding all else of this duty,
they should award a full vote in accord with my verdicts,
and not call them in question;
for that race,
    spillers of blood and detestable men, from his converse
Zeus did excommunicate:
and from on high fiercely do I
taking my spring down on them bring
with heavy fall (and their limbs all
founder at last though they run fast)
    heels of awful perdition.

Weil quotes Aesch. *Suppl.* 91, *κρανθῇ πρᾶγμα τέλειον*, and ibid. 942, *μία ψῆφος κέκρανται.*

345. **ἐσ.** *εἰς* Pauw.

346. **αἱματοσταγὲς** MSS. *αἱμοσταγὲς* Müller. At *ἔθνος* the Scholium rightly says, *τὸ τῶν φονέων.*

347. I have marked a rather mysterious comment of Hesychius: *ἀπαξιοῖ· τελευτᾷ εἰς τὸ διχοστατεῖ*, see below, v. 360. It looks like an allusion to this passage; but may mean only 'disdain ends in rupture', the "oderant ut fastiditi" of Tacitus.

348–351. These four verses are written after vv. 352–354 in the MSS, *οὐκ ὀρθὰ*, in the margin of F, calling attention to the scribe's error; which was first corrected by Heath.

348. **ἀλλομένα.** *ἁλομένα* Ven. Fl., which Herm. had given from conjecture. It is also a conjecture in Ven. Fl., and made to suit the metre.

349. **ἄγκαθεν** MSS. *ἀνέκαθεν*, Pearson and Herm.

350. **ποδὸσ '. . . . . 'ν.** Then *ἀκμάν* must be a conjecture found in copies of M, since those who have given the most exact history of the text, viz. Hermann, Linwood, and Weil, say nothing about its absence from M.

351. Schoemann restored the *καὶ*, from the Scholium.

(στρ. γ′)

δόξαι τ᾽ ἀνδρῶν καὶ μάλ᾽ ὑπ᾽ αἰθέρι σεμναὶ
τακόμεναι κατὰ γᾶν μινύθουσιν ἄτιμοι
ἁμετέροις ἐφόδοις μελανείμοσιν ὀρχησμ-
οῖς τ᾽ ἐπιφθόνοις ποδός.

(ἀντ. γ′)

πίπτων δ᾽ οὐκ οἶδεν τόδ᾽ ὑπ᾽ ἄφρονι λύμᾳ,
τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται·
καὶ δνοφεράν τιν᾽ ἀχλὺν κατὰ δώματος αὐδᾶτ-
αι πολύστονος φάτις.

(στρ. δ′)

μένει γὰρ εὐμηχάνῳ τε καὶ τελείῳ, κακῶν
τε μνήμονες σεμναὶ
καὶ δυσπαρήγοροι βροτοῖς,
ἄτιμ᾽ ἀτίετά τ᾽ ἐλάχομεν λέχ-
η θεῶν διχοστατοῦντ᾽
ἀναλίῳ λάμπᾳ

353. So MSS. Herm. *κατὰ γᾶς*. But the correlative of 'rising high in the air' is 'falling down *on* the ground', not *under* it. *σεμνὸς* is said to be a word of bad signification, Isocr. *Demon.* 30: *γίγνου πρὸς τοὺς πλησιάζοντας ὁμιλητικός, ἀλλὰ μὴ σεμνός*, where Lat. Trans. "comis, non superbus". Shakspere, adopting in paraphrase a good deal of this homily of Isocrates, makes Polonius say to Laertes: "Be thou familiar but by no means vulgar."

354. **ἡμετέροις** MSS. Then, **ἐπιφόνοις** MSS. *ἐπιφθόνοις* Heath.

355. **λύμα.** *λύμᾳ* Victorius.

356. **τοῖον γὰρ ἐπὶ** MSS. Heath first removed the *γὰρ*. Then, **μῦσος** MSS. *μύσους* Victorius.

357. The imagery is taken from Hom. *Od.* 20. 357: *κακὴ δ᾽ ἐπιδέδρομεν ἀχλύς*, which is said, *αὐδᾶται*, by Theoclymenus of the suitors. There is also Archil. *Fr.* 103, *πολλὴν κατ᾽ ἀχλὺν ὀμμάτων ἔχευεν.*

358. **μένει γάρ· εὐμήχανοι δὲ καὶ τέλει οι κακῶ ν.** Müller removed the point

And men's proud thoughts, high though they soar in the aether,
down to the dust they are melted and dwindle dishonoured,
through the weird might of our sable-apparelled assaults, and
spiteful dancings of our foot.

He falls; but naught wots of his fall in his foolish
wilfulness: such is the glamour with which his transgression
flitteth about him; but dolorous rumour reports that
murky gloom broods o'er the house.

For we with force deftly-plotting, well matured, and as dread
invoice-rememberers
of crimes, not soon appeased by men,
did get by lot our beds unprized, un-
shared, apart from other gods,
in sunless mouldy waste,

after *γὰρ*, and saw that *μένει* is a noun: the verb yields only a fatuous meaning. Then, *τε καὶ* Wakefield "recte et necessario", as Herm. says, and remarks the coincidence of *τε καὶ* occurring in exactly the same place in the antistrophic line. Weil completes the line's restoration by reading *εὐμηχάνῳ* and *τελείῳ*.

360. **ἄτιμ' ἀτί εται διομε—ναι λ άχη.** So G. Par. *ἀτίετον* V. Fl. F. *ἀτίετα* Canter. Weil thinks that *ἄτιμα* and *ἀτίετα* mean the same. But *ἄτιμα* is 'not held in honour' as Apollo e. gr. was, who has a seat "near the throne of Zeus" v. 225, and who treats the Furies with contumely in that scene. *ἀτίετα*, on the other hand, means 'unvisited, unfrequented, unshared'. *τίειν μέλος* is 'to evince interest and sympathy in a song by attending and taking part in it', *Agam.* 705. The Furies' beds are said to be unshared, *supra* 69, 71.

Only the home and lair of the Furies are under ground: their official labours are carried on above, whence they hunt the guilty into the clutches of the Grand Inquisitor, **Μέγας Εὔθυνος**, v. 268, and leave them there. When there is no par-

δυσβατοπαίπαλα δερκομένοισι
καὶ δυσομμάτοις ὅμως.

(ἀντ. δ′)

τίς οὖν τάδ' οὐχ ἅζεταί τε καὶ δέδοικεν βροτῶν
ἁμὸν κλύων θεσμὸν
τὸν Μοιρόκραντον, ἐκ θεῶν
δοθέντα τέλεον; ἔπι δέ μοι γέρ-
ας πάλαι παλαιόν, οὐδ'
ἀτιμίας κύρω,
καίπερ ὑπὸ χθόνα τάξιν ἔχουσα
καὶ δυσάλιον κνέφας.

Ἀθάνα

Athana alights from above, by stage-contrivance, *αἰώρα*.

πρόσωθεν ἐξήκουσα κληδόνος βοήν,
ἀπὸ Σκαμάνδρου, γῆν καταφθατουμένη
ἣν δῆτ' Ἀχαιῶν ἄκτορές τε καὶ πρόμοι,
τῶν αἰχμαλώτων χρημάτων λάχος μέγα,

ricide afoot on earth "the Furies rest upon their iron beds", the "ferrei Eumenidum thalami" of Virg. *Aen.* 6. 280. It is to *θαλάμους ὑπὸ γῆς* that they go to sleep at the end of this drama.

Therefore *λάχη* in this line cannot be right. It should be *λέχη*. The letters *ομεν* appear to be sound, and to represent *ἐλάχομεν*. I suppose that *διττοφανὲς* led to the loss or perversion of *τ' ἐλάχ*.

Then, **αν ηλίω λαμπαι.** *λαμπαὶ* V. Fl. It is agreed that the account of *λάμπη* given in Hesych. applies to this place. It is the scum and mother which accumulate on liquid left to stand long, and the thick layer of grey dust and mould which is found in a long-neglected room. Virgil's "loca senta situ", *Aen.* 6. 462, 'through spots grown hoar and grey with neglect', and Homer's *εὐρώεντα κέλευθα*, *Od.* 24. 10, are very fitly quoted here.

361. **δυσ ο δ ο πάι παλα.** *δυσόδοπαίπαλα* G. *δυσοπαίπαλα* V. Fl. F. The Schol. says *δυσπαράβατα*. Hesychius, *δυσπαίπαλον· δύσβατον, δυσανάβατον*. I have

rugged and rude to the foot for the eyelit,
and for eyeless beings too.

What mortal then pays no homage, feels no fears, as he hears
our solemn ordinance
by Moera sanctioned, from the gods
conferred in full? from long ago a
long-lived meed devolves on me,
and I meet no contempt,
though it is under the earth that I hold my
post, and in a sunless gloom.

Athana

From far I heard the cry of an appeal,
from Xanthus, as I took that land for mine
which the Greek chiefs and foremost champions gave
(a goodly share of spear-won wealth) to me,

written *δυσβατοπαίπαλα* to restore the metre. The notion of *λέχη*, *cubicula*, is generalised into that of Virgil's "loca".

363. **ὀ υχάζ ετάι.** *οὐχ ἅζεται* Turnebus. **δέδοικε.** *δέδοικεν* Herm. Then, **ἐμοῦ κλύων** MSS. I restore *ἀμὸν* because *τε* in the antistrophic verse becomes long before *μνήμονες*. See my *Agam.* v. 990.

364. **μοιρόκραντον'.**

365. Wieseler inserted *πάλαι* (lost by *διττοφανές*), referring to Eur. *Or.* 811, *πάλαι παλαιᾶς ἀπὸ συμφορᾶς δόμων*. Then, **κυρῶ** MSS. *κύρω* Herm. for the metre. Schütz well remarks that the Furies here speak of themselves with respect to mortal men. Apollo and the Olympian gods may contemn them, but no mortal dares.

367. **δυσήλιον.**

369. **τὴν καταφθατουμένην** MSS; the text was restored by Stanley and Bentley. Hesych. also gives the nominative, and explains by *κατακτωμένη*, *i. e.* 'securing the acquisition by entering upon occupation'.

ἔνειμαν αὐτόπρεμνον ἐς τὸ πᾶν ἐμοί,
ἐξαίρετον δώρημα Θησέως τόκοις.
ἔνθεν διώκουσ᾽ ἦλθον ἄτρυτον πόδα,
πτερῶν ἄτερ ῥοιβδοῦσα κόλπον αἰγίδος,
πώλοις ἀκμαίοις τόνδ᾽ ἐπιζεύξασ᾽ ὄχον.
καινὴν δ᾽ ὁρῶσα τήνδ᾽ ὁμιλίαν χθονὸς
ταρβῶ μὲν οὐδέν, θαῦμα δ᾽ ὄμμασιν πάρα
τίνες ποτ᾽ ἐστέ. πᾶσι δ᾽ ἐς κοινὸν λέγω,
βρέτας τε τοὐμὸν τῷδ᾽ ἐφημένῳ ξένῳ
ὑμᾶς θ᾽ ὁμοίας οὐδενὶ σπαρτῶν γένει·
οὔτ᾽ ἐν θεαῖσι πρὸς θεῶν ὁρωμένας,
οὔτ᾽ οὖν βροτείοις ἐμφερεῖς μορφώμασιν·
λέγειν δ᾽ ἄμορφον ὄντα τὸν πέλας κακῶς—
πρόσω δικαίων ἤδ᾽ ἀποστατεῖ θέμις.

372. The metaphor in *αὐτόπρεμνος* appears to be 'not only the fruit and produce but the tree itself', the full proprietorship with no reservation. The *αὐτόρριζος* of Hesych. would suggest also 'royalties, minerals', etc. Ἰλίεια· ἑορτὴ ἐν Ἀθήναις. ἐν Ἰλίῳ, Ἀθηνᾶς Ἰλιάδος καὶ πομπὴ καὶ ἀγών, Hesych.

374. Athana is made to describe her passage across the Aegean as performed by means neither of a material chariot, nor of wings, nor of her aegis held out as a sail, but by her *γνώμη*, an effort of the will. The Oceanides have wings, and Oceanus a hippocamp 'steered by his will, without a bit', in *Prom. V.*, for the sake of stage-effect. Athana uses the metaphor both of a chariot and a ship. Her will acts *like* a team of horses or the sails of a ship. She really moves like Puck and Ariel, and the galleys of Alcinous. The Schol. *ὡς ἀρτέμῳ χρωμένη τῇ αἰγίδι* ought to be *ὡς ἀρτέμονι*, etc., 'a top-sail, *artemon, supparum*', as I have before corrected it. Then, ἠλθ . . ν (a dot over *η* and a circumflex between λ and *θ*).

377. καὶ νῦν MSS. *καινὴν* Canter.

378, 9. πάρ α· and ἐστὲ· Edd. *πάρα* and *ἐστέ;* Weil *πάρα*, and *ἐστέ*.

381. *ὑμᾶς* is accusative after the notion of *ἐρωτῶ* taken out of λέγω, v. 379. The rule may be thus formulated: when a verb which governs a certain case approximates in meaning to a verb governing another case, it is sometimes found not only with its own case but with the case of the verb to which it approximates in meaning.

the chattels and the soil, for evermore,
a special gift to honour Theseus' sons.
Thence came I wingless, driver of feet untired,
fluttering the full breast of my aegis-sail,
and yoked this car to vigorous viewless steeds.
Now seeing these my land's strange visitors
I fear not, no ; but wonder 's in my eyes
at who ye be. To all alike I speak,
both to this stranger crouching by my image,
and you, unlike each race of things begotten :
not seen by gods among the goddesses,
nor yet resembling mortal lineaments ;
but from upbraiding an ill-favoured neighbour
our rule of equity stands far aloof.

382. **ὁρωμέναις** MSS. *ὁρωμένας* Stanley.

384. **ἄμορφον ὄντα τοὺς.** *ἄμομφον* Rob., which Herm. and others adopt, conceiving the meaning to be 'he who has nothing to complain of is not at liberty to find fault with others'. Weil renders it after Welcker, 'for one who is beautiful without blemish, as I am, to abuse his uncomely neighbours, is not fair'. Drake's way is: 'for his neighbours to abuse an ugly person'. Heath is right, with Mayor, in reading *τὸν πέλας* and translating as in my text. Elmsley notes the remarkable fact that the word *ἄμομφος* occurs only in the *Eumenides*, and *twice* (vv. 457, 630), without counting his abortive support of its conjectural introduction here.

385. **ἤδ'.** *ἦδ'* V. F. The construction is *ἥδε θέμις δικαίων ἀποστατεῖ πρόσω*. We had *ἀποστατῶν πρόσω* above, v. 65; *ἑκὰς ἀποστατεῖ* *Agam.* 1104. The omission of *τοῦ* with *λέγειν* and of *ἡ* with *θέμις* accords with the rule frankly stated by Donaldson, that unless the presence of the article is quite necessary in Greek Tragic Iambics, it may be omitted. Compare for *λέγειν . . . κακῶς*, after which I put a dash to signify a break in the syntax, *Sept.* 681 :

ἀνδροῖν δ' ὁμαίμοιν θάνατος ὧδ' αὐτοκτόνος—
οὐκ ἔστι γῆρας τοῦδε τοῦ μιάσματος.

Χορός

πεύσει τὰ πάντα συντόμως, Διὸς κόρη·
ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰανῆς τέκνα·
Ἀραὶ δ' ἐν οἴκοις γῆς ὕπαὶ κεκλήμεθα.

Ἀθάνα

γένος μὲν οἶδα κληδόνας τ' ἐπωνύμους.

Χορός

τιμάς γε μὲν δὴ τὰς ἐμὰς πεύσει τάχα.

Ἀθάνα

μάθοιμ' ἂν εἰ λέγοι τις ἐμφανῆ λόγον.

Χορός

αὐτοκτονοῦντας ἐκ δόμων ἐλαύνομεν.

386. **πέυσῃ**. The copies, *πεύσῃ*. At v. 390, **πεύσηι.**

387. **ἀι-ανῆ**. The Scholiast also read *αἰανῆ*, with interpretation *σκοτεινὰ ἢ θρηνητικά*. *αἰανῆς* V. Fl. Herm. aptly quotes Tzetzes on Lycophron, 406, *κατὰ δὲ Αἰσχύλον Ἐρινύες "Νυκτὸς αἰανῆς τέκνα"*, and Soph. *Aj.* 672, *νυκτὸς αἰανῆς κύκλος*. Aeschylus seems to connect *αἰανὸς* with *αἰεὶ* and *αἰών*, as do the latest philologists, in the sense of 'long-enduring, tedious, dismal', and Plautus probably was translating this word when he wrote "noctem perpetem". The three words quoted above from Soph. *Aj.* mean 'the *chariot-wheel* of dreary Night'. By 'tedious, dreary, dismal Night', Aeschylus means that darkness of the intellect in early ages which created such divine beings as the Moerae, and their demon-sisters, the Erinnyes.

388. **ἀρ ἀδ'**. Corrected in V. Fl. It seems that the Ἀραὶ are not only identical with the Ἐρινύες in Homer (as *Il.* 21. 412, *Od.* 11. 280), which is also adopted by Aesch. *Sept.* 70, Ἀρά τ' Ἐρινὺς πατρὸς, but their names may be identical, Ἀρὰ being the shortened Greek form of the Sanskrit *Saraṇyû*, and Ἐρινὺς the full Greek form. So the Furies say, we have two names, being called the one by mortal men, and the other by the spirits below. They give their name and address as Ἐρινύες, *Νυκτὸς θυγατέρες, ὑπὸ γῆς οἰκοῦσαι, ὅπου καὶ Ἀραὶ κικλησκόμεθα.* Then, **ὕπαι.**

Chorus

Thou shalt hear all concisely, maid of Zeus:
we are the brood of dismal Night, and named
'Avengers' in our homes beneath the earth.

Athana

I have your race and title of address.

Chorus

And our prerogatives thou soon shalt know.

Athana

I should, if some one gave a plain account.

Chorus

We chase from home the slayers of their kin.

Out of eleven editions which I have open, Stanley, Hermann, Dindorf, Ahrens, and Weil write ὑπαὶ; the rest, ὕπαι.

389. That is: "I now know from your statement".

392. **βρ οτο κτο νô υντασ.** The copies, and all Edd., *βροτοκτονοῦντας*. It is impossible that the latter can be right, but rather *αὑτοκτονοῦντας*, which I read, and regard the other as a correction made from ἀπειροκαλία. See Soph. *Ant*. 56 for *αὑτοκτονεῖν*, said not of killing oneself but some other 'self', a near relative: also the note on v. 339 *supra*, and Aesch. *Sept*. 681, 733, 805. The *βροτοκτ.* of M is ἅπαξ λ., and would apply to a man who slew another in battle, against whom, Eur. *Ion* 384, *οὐδεὶς ἐμποδὼν κεῖται νόμος*. Virg. *Aen*. 10. 901, "nullum in caede nefas".

Homicida and *pāricida* are to one another as *βροτοκτόνος* and *αὑτοκτόνος*. It would be impossible to discuss the word *paricida* here. I can only say that the derivation from *pater* is inadmissible; that that from *părem caedo* does not commend itself on more than one account; and that *parentem caedo*, so that the *ā* arises from syncope, will suit all the passages if you allow—what I think could be well proved—that *parens* meant, quite early, 'any near relation'. Numa, the king, regarded fellow-citizens as brothers, and it was parricide for one to kill another.

Ἀθάνα

καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς;

Χορός

ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται.

Ἀθάνα.

ἦ καὶ τοιαύτας τῷδ᾽ ἐπιρροιζεῖς φυγάς;

Χορός

φονεὺς γὰρ εἶναι μητρὸς ἠξιώσατο.

Ἀθάνα

ἄλλης ἀνάγκης οὔτινος τρέων κότον;

Χορός

ποῦ γὰρ τοσοῦτο κέντρον ὡς μητροκτονεῖν;

Ἀθάνα

δυοῖν παρόντοιν ἥμισυς λόγου πάρα.

Χορός

ἀλλ᾽ ὅρκον οὐ δέξαιτ᾽ ἄν, οὐ δοῦναι θέλοι.

In Plautus, *Epid.* 3. 2. 13 'parenticida' seems to be regarded as the old-fashioned and vulgar (*vetus et volgatum*) way of pronouncing *paricida;* with pun on *pericida.*

Livy, 3. 50, calls Virginius a *paricida* for killing his daughter; so may we Agamemnon. Cain was a parricide; and Medea.

393. **τô υτοτέρ ματῆσ σφαγῆς.** *ποῦ τὸ τέρμα* Arnaldus. *τῆς φυγῆς* Scaliger.

394. Join *τὸ χαίρειν μηδαμοῦ.* 'Fin d'aise' was the name of the condemned cell in the *Donjon du Châtelet.*

Athana

And where 's the end of flight for him who slew ?

Chorus

There where the law of life is ' nowhere joy '.

Athana

Is this the sort of flight ye hound on him ?

Chorus

He chose to be his mother's murderer.

Athana

Was there no other force whose wrath he feared ?

Chorus

Where is the spur would force to matricide ?

Athana

Two being here we now have half the story.

Chorus

But he'd accept no oath, nor proffer one.

395. ἐπιρροιζεῖ . . φυγάσ ; *ἐπιρροιζεῖς* Stanley.

397. There was a Pythian oracle *ἅπαντα τἀναγκαῖα συγχωρεῖ θεός*, Plut. *de Pyth. Or.* 21. Then there is the Fr.13 of Simonides : *ἀνάγκᾳ δ' οὐδὲ θεοὶ μάχονται.*

399. δô ιν. λό γου. *λόγος* Ven. Fl. The articles *ὁ* and *τοῦ* being lawfully omitted, the reading of M remains. Weil agrees.

400. θέλει MSS. *θέλοι* Schütz. The force of the ἂν is carried on, as usual, to the coordinate verb. The meaning is : ' he would neither swear "I did not kill my mother" if I proposed the oath to him, nor would offer to take the oath him-

Ἀθάνα

κλύειν δικαίως μᾶλλον ἢ πρᾶξαι θέλεις;

Χορός

πῶς δή; δίδαξον· τῶν σοφῶν γὰρ οὐ πένει.

Ἀθάνα

ὅρκοις τὰ μὴ δίκαια μὴ νικᾶν λέγω.

Χορός

ἀλλ' ἐξέλεγχε, κρῖνε δ' εὐθεῖαν δίκην.

Ἀθάνα

ἦ κἀπ' ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος;

Χορός

πῶς δ' οὔ; σέβουσαί γ' ἀξίαν κἀπ' ἀξίων.

Ἀθάνα

τί πρὸς τάδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις;
λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς

self'. Stanley quotes Lysias, *Theomn.* 1. 11, ὁ μὲν γὰρ διώκων ὡς ἔκτεινε διόμνυται, ὁ δὲ φεύγων ὡς οὐκ ἔκτεινε.

401. **δικαί . . . . σ.** Herm. states the reading of M to be δικαίους, with ω written over ου. The choice is not easy between δίκαιος and δικαίως. δίκαιος is used only of the masculine gender in Aeschylus and Sophocles: it is rarely feminine in Euripides. Athana could not say δίκαιος from regard to the ἡγεμὼν χοροῦ. Ven. and Fl. give δικαίως, which must be accepted on the analogy of εὖ and κακῶς κλύειν.

This constitutes the πρόκλησις εἰς ὅρκον or challenge to the accused to invoke the divine curse upon himself and his family in case he falsely pleaded not guilty of the direct charge. Orestes does not accept the challenge, and so there is no

ATHANA

Would'st just be called rather than justly act ?

CHORUS

How so ? explain : thou dost not want for wit.

ATHANA

I say that pleas not just win not by oaths.

CHORUS

Then sift and judge the plaint in a full trial.

ATHANA

Will you entrust the arbitrament to me ?

CHORUS

Yes : honouring worthy parents' worthy child.

ATHANA

My friend, what would you say to this in turn ?
first tell us of your country, lineage,

ἀμφορκία. But Athana sees that the deed, which Orestes really did, may have been done not unjustly : so she invites the Furies to an *εὐθυδικία* or formal trial of the equity of the deed.

406. **ἀξ ί αντ᾽—ἐπαξ ί ων.** The Scholium is *ἀξίων οὖσα γονέων*, whence Stanley conjectured *ἀξίαν ἀπ᾽ ἀξίων*. Paley is the first to write *κἀπ᾽*. *κἀξ* is the usual form : compare Soph. *El.* 589, *εὐσεβεῖς κἀξ εὐσεβῶν*, id. *Phil.* 874, *εὐγενὴς κἀξ εὐγενῶν*, ibid. 384, *κακίστου κἀκ κακοῦ*, Ar. *Eq.* 336, *πονηρὸς κἀκ πονηρῶν*. Dind.'s defence of *ἀξίαν ἐπαξίων* "dignum dignae honorem reddentes", which might be supported by Plautus, *Poen.* 5. 4, "eveniunt digna dignis", makes the dignity of president in this trial tantamount to Athana's personal dignity.

τὰς σάς, ἔπειτα τόνδ' ἀμυναθοῦ ψόγον·
εἴπερ πεποιθὼς τῇ δίκῃ βρέτας τόδε
ἧσαι φυλάσσων ἑστίας ἐμῆς πέλας,
σεμνὸς προσίκτωρ ἐν τρόποις Ἰξίονος·
τούτοις ἀμείβου πᾶσιν εὐμαθές τι μοι.

Ὀρέστης

ἄνασσ' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων
τῶν σῶν ἐπῶν μέλημ' ἀφαιρήσω μέγα.
οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχων μύσος
πρὸς χειρὶ τῆμῇ τὸ σὸν ἐφεζόμην βρέτας·
τεκμήριον δὲ τῶνδέ σοι λέξω μέγα·
ἄφθογγον εἶναι τὸν παλαμναῖον νόμος
ἔστ' ἂν πρὸς ἀνδρὸς αἱμάτων καθαρσίου
σφαγαὶ καθαιμάξωσι νεοθήλου βοτοῦ.
πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα
οἴκοισι, καὶ βατοῖσι καὶ ῥυτοῖς πόροις,

409. **ἀμυνάθου** MSS. *ἀμυναθοῦ* Elmsley.

411. **ἀμῆσ.** *ἀμῆς* G. *ἐμῆς* Par. Ven. Flor.

414. Orestes objects to the comparison of his deed to the crime of Ixion—an act of righteous retribution forced on him by the gods—to the treacherous murder of a kinsman under no provocation. See Schol. Eur. *Phoen.* 1185; Apollod. 1. 8. 2.

416. **ἔχει μῦσος** MSS. *ἔχων* Wieseler.

417. **ἐφεζομένη** MSS. *ἐφεζόμην* Wieseler.

420. **αἵματος.** That will mean only 'until by a man's cleansing blood'. Weil reads *προσαρδμοῖς*, but the word will not stand examination. The *παλαγμοῖς* which he quotes in Aesch. *Fr.* 197 would be better; and so the passage would be perfect in itself: but *πρὸς ἀνδρὸς καθαρσίου* must be what Aesch. gave in this plain account of the prescribed form of purification. Therefore the corruption is in *αἵματος*, which I suppose to have been changed (from my conjecture *αἱμάτων*) to make it go with *καθαρσίου*. It is clear that Orestes is only stating the usual form of purifica-

and your mishaps, and then repel this charge ;
if trusting in your right you sit and clasp
our image, near our hearth, a suppliant
claiming our reverence in Ixion's guise.
Give us to all of this a clear reply.

ORESTES

First, queen Athana, from thy latest words
I will remove a care of grave import.
No suppliant I ; and with no stain upon
my hand I by thine image seated me.
I'll furnish thee with a strong proof of this :
the law is that a murderer should be mute
till a young suckling's throat, cut by some man
who cleanses murder-stains, has sprinkled him.
Long have I thus been sanctified at homes
of other men, by trodden and liquid paths,

tion, for he was purified at first by Apollo himself, v. 528,

φόνου δὲ τοῦδ' ἐγὼ καθάρσιος,

so that Orestes is understating his case ; he had stated it fully at v. 276 :

μίασμα δ' ἔκπλυτον πέλει·
ποταίνιον γὰρ ὂν πρὸς ἑστίᾳ θεοῦ
Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις.

421. **καθαι μάξ ο υσιν ο θηλ˜ο υβοτô υ.** Turnebus first deciphered the verse.
423. **καὶ βοτοῖσι** MSS. *βροτοῖσι* Ven. If you keep *βοτοῖσι*, with all Editors except Weil, then you translate 'I have been sanctified in other homes, and among grazing animals', etc. Weil edits his conjecture *βατοῖσι*, making Orestes say that in his travels over *καὶ πεζὰ καὶ ὑγρὰ κέλευθα*, whenever he met with some *καθάρσιος ἀνὴρ* of high repute, he had the rite of purification renewed. Compare

ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν. 236
ταύτην μὲν οὕτω φροντίδ' ἐκποδὼν λέγω·
γένος δὲ τοὐμὸν ὡς ἔχει πεύσει τάχα·
Ἀργεῖός εἰμι, πατέρα δ' ἱστορεῖς καλῶς,
Ἀγαμέμνον', ἀνδρῶν ναυβατῶν ἁρμόστορα,
σὺν ᾧ σὺ πρώην ἄπολιν Ἰλίου πόλιν
ἔθηκας. ἔφθιθ' οὗτος οὐ καλῶς, μολὼν
ἐς οἶκον· ἀλλά νιν κελαινόφρων ἐμὴ
μήτηρ κατέκτα, ποικίλοις ἀγρεύμασι
κρύψασ', ἃ λουτρῶν ἐξεμαρτύρει φόνον.
κἀγὼ κατελθών, τὸν πρὸ τοῦ φεύγων χρόνον,
ἔκτεινα τὴν τεκοῦσαν, οὐκ ἀρνήσομαι,
ἀντικτόνοις ποιναῖσι φιλτάτου πατρός.
καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος
ἄλγη προφωνῶν ἀντίκεντρα καρδίᾳ,
εἰ μή τι τῶνδ' ἔρξαιμι τοὺς ἐπαιτίους.

Menand. *Fab. Inc.* 39, κἂν διελθεῖν δηλαδὴ διὰ θαλάσσης δέῃ τόπον τιν' οὗτος ἔσται μοι βατός. βατὴ πορεία occurs Anth. Pal. 4. 3.

After this verse I insert that which has hitherto been read as v. 236. The change of number from ἀφιερώμεθα to ἐκπερῶν is no difficulty to anyone who remembers Eur. *Ion* 391, κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι and the like. Martial 14. 205 speaks of himself as "nobis" and "mihi" in one distich. *Nobis praesente*, etc., appears to be the regular form in early Latin. *Praesens* from *praes* 'near' does not come from *praesum* compounded with *prae* 'before'.

429. **ξὺν ὧ σὺ τρô ι αν.** πρώην is adopted by me from Meineke's beautiful conjecture πρώαν. It is more likely that Aesch. wrote the Homeric form, and was thinking of τὸν σὺ πρώην κτεῖνας, *Il.* 24. 500.

430. **ὅυτω σ.**

433. **κρύψασαλουτρῶν.** The copies, κρύψασα λουτρῶν. Musgrave κρύψασ', ἃ λουτρῶν. Hermann rightly regards the tense ἐξεμαρτύρει as referring to the time immediately succeeding the murder, and quotes *Choëph.* 1005. See Appendix.

434. **πρ ὸ, τôυ.** προτοῦ Farn.

236 wandering alike on dry ground and on sea.
Thus do I speak away that care. Thou soon
shalt know how stands my lineage. I am
an Argive, and thou knowest well my sire,
the lord of ship-borne warriors, Agamemnon;
with whom erewhile thou madest Ilion's town
a town no more. When he was home returned,
he died not nobly: my black-hearted mother,
she slew him, muffling him in pictured toils
which brought clear evidence of the bath's red deed.
And I, before an exile, did return,
and slew my mother, I will not deny it,
with death avenging my dear father's death.
And Loxias is joint agent in the deed,
foretelling pains that pricked my heart like goads
if I did naught to them who caused these woes.

437. Weil objects to the repeated use of ἐπαίτιος, here and in v. 439. But even a poet must use legal precision when speaking of law, and it was necessary to say 'mutually chargeable' in both places. Euripides might have preferred μεταίτιος.

439. Herm. proposed εἰ μὴ ἀντιδρῶν. But ἔρξαι τι τινὰ is euphemistic for 'to do some harm to some one'. I would correct Soph. *Phil.* 684, and corresponding line 699, as follows:

ὃς οὐκ ἔρξας τι τίν', οὔ τι νοσφίσας and
κατευνάσειεν ἄν, εἴ τι γ' ἐμπέσοι.

The clause with ἂν is consequent on εἰ ἐμπέσοι. There was διττοφανὲς in both verses. Secondly, τῶνδ' does not go with τι but with ἐπαιτίων. This is the third instance we have had of the tendency of words in an Aeschylean senarius to anticipate their true construction. In v. 237, δῶμα anticipates τὸ σόν. In v. 401, the word δικαίως through looking forward to πρᾶξαι is rather regardless of κλύειν.

σὺ δ', εἰ δικαίως εἴτε μή, κρῖνον δίκην,
πράξας γὰρ ἐν σοὶ πανταχῇ τάδ' αἰνέσω.

'Αθάνα

τὸ πρᾶγμα μεῖζον ἤ τις οἴεται τόδε
βροτὸς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις
φόνου διαιρεῖν ὀξυμηνίτους δίκας·
ἄλλως τε καὶ σὺ μὲν κατηρτύκως νόμῳ
ἱκέτης προσῆλθες καθαρὸς ἀβλαβὴς δόμοις,
νόμῳ δ' ἄμομφον ὄντα σ' αἱροῦμαι πόλει.
αὗται δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον·
κἂν μὴ τύχωσι πράγματος νικηφόρου
χώρᾳ μεταῦθις ἰός, ἐκ φρονημάτων
πέδοι πεσών, ἄφερτος αἰανὴ νόσος.

440. **σύτ'.** The rest, *σύ τ'*. *σὺ δ'* Pearson. The *δικαίως* here is the critical word, *decretorium*. Apollo pronounces it for Orestes emphatically, v. 565.

It should be carefully observed that in *σὺ δὲ κρῖνον δίκην* Orestes begs Athana to decide the issue summarily. Her reply is: 'the case is very serious: it will create a precedent for all future time: there must be a properly constituted court of upright jurymen: I cannot be deemed impartial, having accepted you as an unblemished citizen of Athens. The thing must be done in some unexceptionable way, which I will endeavour to devise'.

442. **μεῖζο·ν. ἔιτισ.** *ἤ τις* Pearson.

443. **βρ ο τὸ . . σδι κάζ ει ν.** Dübner's recension gives '*βροτοῖς a pr. m.* M.' *βροτοῖς* would be wrong in any case, for Athana means 'than you, Orestes, or any man, can well imagine'.

444. **φόνουσ** and **ὀξυμηνίτου** MSS. *φόνου* Roborteilo. *ὀξυμηνίτους* Stanley; Abresch confirming the correction by the Scholium, *φόνους ἐφ' οἷς ταχέως μηνίουσιν αἱ 'Ερινύες.*

445. **κατηρτυκὼς ὅμως** MSS. *νόμῳ* Weil. The scribe wrote *νόμως*, which was corrected to *ὅμως*. *κατηρτυκὼς* is intransitive when used thus metaphorically, being said properly of animals which have cast their milk-teeth: so Sch. *τέλειος τὴν ἡλικίαν· τοῦτο δὲ ἀπὸ τῶν ζώων*, and Hesychius, ed. Hagenau, 1521, where

Pronounce thou 'justly done' or 'not': by thine
award I'll stand, and every way concur.

Athana

Greater the task than any mortal thinks,
to judge this suit; nor have I right to settle
murder's fierce-raging claims: the more since thou
hast passed the legal age of guilt, and comest
a cleansed unharmful suppliant to my home;
and I by law receive thee in my state
as guiltless. These, again, have rights untoward,
and should they miss the victor's meed, the venom
falling anon to earth from their proud wills
works for this land a fatal, endless plague.

Weil and Paley only copy the incorrect form in Hermann: *κατηρτυκώς· τελειώσας. κυρίως δὲ περὶ τῶν ἀλόγων ζώων, ὅταν ἐκβάλῃ πάντας τοὺς ὀδόντας.* Thence it was applied to the finishing of the period, prescribed by law, of unfitness for exercising the rights of a citizen.

447. **ὅμως δ' ἄμομφον** MSS and Edd. *ὅμως* is the exactly wrong word, and Weil's *ὁμῶς* is no better. Athana, stating a point of law, uses the same word as in v. 445, so I have replaced *νόμῳ*. This appropriate legal tautology was apparent above, vv. 437, 439. Then, *αἰδοῦμαι* Herm., for **αἱροῦμαι** MSS. That would mean 'receive with grace and reverence', and is properly said of a regenerate outlaw; Hesychius, *αἰδέσασθαι· τὸν ἔνοχον ὄντα φόνῳ ἀκουσίῳ καὶ πεφυγαδευμένον ἐφ' ὡρισμένῳ χρόνῳ, τούτου τελευτηκότος, ἐξιλᾶσθαι, ὡς εἰληφότα ἤδη τιμωρίαν.* Herm. does not cite this, which I regret, because then his *αἰδοῦμαι* would by this time have been adequately considered. I am probably wrong in not adopting it.

449. **κὰι μὴ τυχô υσαι-** MSS, Schol., Edd. The passage, however, is not such as to admit of a suspended construction, as at v. 391. There is no room here for the form of speech fit to express revulsion. The sentence does not by its length condone gross slovenliness. I find it quite necessary to write *κἂν μὴ τύχωσι.*

450. **χῶραι μετ' ἀῦθισ.** Wellauer first wrote it correctly.

451. **αἰανῆς** MSS. Rather *αἰανῆ*, because of v. 387. See v. 522.

τοιαῦτα μὲν τάδ᾽ ἐστίν· ἀμφότερα, μένειν
πέμπειν τε, δυσποίμαντ᾽ ἀμηνίτως ἐμοί.
ἐπεὶ δὲ πρᾶγμα δεῦρ᾽ ἐπέσκηψεν τόδε
(5.) κρίνασ᾽ ἀπ᾽ ἀστῶν τῶν ἐμῶν τὰ βέλτατα,
(1.) φόνων δικαστάς, ὁρκίων αἰδουμένους
(2.) θεσμόν, τὸν εἰς ἅπαντ᾽ ἐγὼ θήσω χρόνον.
(3.) ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
(4.) καλεῖσθ᾽ ἀρωγά, τῆς δίκης θ᾽ ὁρκώματα.
[ἥξω, διαιρεῖν τοῦτο πρᾶγμ᾽ ἐτητύμως.
ὅρκον περῶντας μηδὲν ἔκδικον φρεσίν.]

Χορός
(στρ. ά)

Athana goes down to the city to select twelve of the best men as judges. Orestes keeps sanctuary. The Furies chant their Second Hymn.

νῦν καταστροφαὶ νόμων
θεσμίων,

453. **πέμπειν δὲ δ—υσπήματ᾽, ἀμηχάν ωσ ἐμὸ ι.** *πέμπειν τε* Scaliger. *δυσποίμαντ᾽* Casaubon. Then Tyrwhitt extricated *ἀμηνίτως* from the Scholium, *πέμπειν αὐτὰς ἀμηνίτως δυσχερές ἐστιν ἐμοί.*

455 foll. **κρίνασα δ᾽** MSS. No Editor has been able to see his way here. I have indicated the MS order of the lines in the left hand margin. It does not seem that there remain the elements of a true restoration, as elsewhere. The words inside square brackets are Aeschylean in the main, but marred by histrionic perversions. One might suppose a line such as:

ξυλλαμβάνουσα τῇ δίκῃ, παρέξομαι

to fill a lacuna after v. 454, but no good progress is made, the rest being intractable.

It will be observed that Athana does not select her twelve judges because of any property qualification; nor out of regard to a majority of any sort of voters; nor by ballot.

456. **αἱρουμένους** MSS. *αἰδουμένους* Weil.

459. *θ᾽* before *ὁρκώματα* was added by Wellauer. The *ὁρκώματα* will be the oath administered (1) to the twelve judges, that they will truly vote according to the evidence; (2) to the deponents, that they will testify only that which is a true and faithful account of the affair.

460. This *ἥξω* offends those who suppose the ensuing trial to be held on the Areopagus. But Orestes cannot quit sanctuary in the temple of Athana Polias on the Acropolis. The Furies do not let him out of their sight. He has again to

Such is this case—to expel, to let ye stay
and earn no wrath, each mates my shepherding.
But since the suit has sped its footing hither,
choosing the worthiest of my people, I
will found a court for homicides, to keep
holy the law of oaths and last all time.
Summon your evidence, and supporting proofs,
and pleas on oath pertaining to the trial.
. . . .
. . . .

CHORUS

Now my statutes' overthrow
cometh near,

hear a chant of theirs, so solemn and impressive. It is asserted by tradition that this first trial before the court, which was to be that of the Areopagus, took place on the Acropolis. The Hill of Ares was not a part of the city of Athens at this early time. Athana points to it (either actually or to its representation in a scene-painting) at v. 637.

461. Herm. proposed *πορόντας* for *περῶντας* and, after Markland, *φράσειν*. Neither has the Aeschylean stamp. Weil reads *ἐκδίκοις* and *ὅρκων*. The word of opposite meaning, *ἐνδίκοις*, yields an equally good sense, so hopeless is the passage.

462. I find, with H. L. Ahrens, that *νέων* (*νεῶν·*) is a corruption of *νόμων*. (*νέων* etc. plainly means 'there will be the overthrow of new statutes'). Now,

νῦν καταστροφαὶ νόμων
θεσμίων

may be compared with *Agam.* 1008:

καὶ τὸ μὲν πρὸ χρημάτων
κτησίων.

Aeschylus is fond of these assonances. The antistrophe chimes in with:

οὔτε γὰρ βροτοσκόπων
μαινάδων·

The metres here, and *Agam.* 1008, are the same, and *νόμοι θέσμιοι* is the sister expression to *χρήματα κτήσια*.

εἰ κρατήσει δίκαισιν ἁ βλάβα
τοῦδε μητροκτόνου.
πάντας ἤδη τόδ᾽ ἔργον εὐχερεί-
ᾳ συναρμόσει βροτούς·
πολλὰ δ᾽ ἔτυμα παιδότρωτα
πάθεα πρὸςνεμεῖ τοκεῦσ-
ιν μεταῦθις ἐν χρόνῳ.

(ἀντ. ά)

οὔτι γὰρ βροτοσκόπων
μαινάδων
τῶνδ᾽ ἐφέρψει κότος τιν᾽ ἐργμάτων·
πάντ᾽ ἐφήσω μόρον.
πεύσεται δ᾽ ἄλλος ἄλλοθεν, προφων-
ῶν τὰ τῶν πέλας κακά,
λῆξιν ὑπόδοσίν τε μόχθων·
ἄκεά τ᾽ οὐ βέβαια τλάμ-
ων μάταν παρηγορεῖ.

464. **δίκα καὶ βλάβα.** Heath's conjecture is *δίκα τε καὶ βλάβα*, and so, as Weil says, 'junguntur capreae lupis'. Not that *δίκα* does not mean 'suit', but because it cannot mean 'suit' when closely joined with a word like *βλάβα*. I write *δίκαισιν ἁ* with Weil; and not only the fault of expression is removed, but *δίκαι* is a better word here than *δίκα*. See *Suppl.* 703, *δίκας διδοῖεν* 'submit to a judicial decision', and *ibid.* 733, *δώσει δίκην* 'will be punished'. Also *δίκας κλύειν Agam.* 813 'to hear a case'; *δίκας ἐποπτεύσει Παλλάς*, above, v. 220, 'Pallas shall watch the pleadings in the case'.

468. **προςμένει** MSS, with a solecism. *προςνεμεῖ* Weil. This corruption of *μεν* and *νεμ*, and of *μον*, *νομ*, *ομν*, *ομ*, is very frequent.

469. **οὔτε.** *οὔτι* Weil.

if the crime wins the verdict in this suit,
crime of yon matricide.
Evermore shall this deed throughout the world
    knit mankind to recklessness:
many genuine woes to parents,
wounds by children dealt, this deed
    shall in time to come dispense.

Since for heinous deeds to none
wrath shall come,
come from us mortal-scanning frenzied maids.
I'll endorse every doom.
Then shall these crave from those, amid the sad
    story of a neighbour's woes,
stoppage and surcease of troubles;
whom some wretch doth vainly soothe
    with no certain remedies.

471. κό το στί σ. Weil, whom I follow, saw that ἐφέρψει requires an object, and wrote τιν'.

474. So MSS. Heath proposed ὑπόδυσίν (not without some reason, for ὑπόδοσις appears only here). Herm. adopts it, says it is the reading of Ven., and that the Scholium διαδοχὴν recognises it. But no word could possibly be better than ὑπόδοσις, the opposite of ἐπίδοσις 'increase', and the metaphor may be either that of a fever or an overflowing river. The λῆξιν ὀρινομένων ἀνέμων of Apoll. Rh. 1. 1087 shows that the metaphor may also be that of a rising borrasca. The anti-climax is elegant 'the cessation and (or, at least) subsidence of troubles'.

475. ἄκετ' ο'υ βέβαι ατλ ά . . . μω ν δ ε τ'ι σ μά ταντπαρ ηγορ εῖ· ἄκεά τ' Schütz. ἄκεα δ', Fritsche, is not so good. Nor would βέβαι' ὁ be an improvement. A bare and tame simplicity is a favourite type of beauty with the Greeks. Fritsche first rejected δέ τις.

(*στρ. β′*)

μηδέ τις κικλησκέτω
  ξυμφορᾷ τετυμμένος,
τοῦτ᾽ ἔπος θροούμενος,
ὦ δίκα τ᾽, ὦ θρόνοι τ᾽ Ἐρινύων.
ταῦτά τις τάχ᾽ ἂν πατήρ,
ἢ τεκοῦσα νεοπαθής,
οἶκτον οἰκτίσαιτ᾽ ἐπει-
  δὴ πίτνει δόμος δίκας.

(*ἀντ. β′*)

ἔσθ᾽ ὅπου τὸ δεινὸν εὖ
  τις φρενῶν ἐπίσκοπον
αἰνέσει καθήμενον.
συμφέρει σωφρονεῖν ὑπὸ στένει.
τίς δὲ μηδέν᾽ ἐμφανῆ

478. ἰ ὼ δ—ί κα. ἰ ὼ θ ρ ο ν ο ι τ᾽ ἐρι . . ν ύ ω ν. Pauw *ὦ δίκα, ὦ θρόνοι.* Heimsoeth inserted the *τ᾽* after *δίκα*. I conform; but *ἰὼ* is often one long, and there might be hiatus after *ἰὼ δίκα*!

480. At *νεοπαθὴς* one remembers *Sept.* 363, *καινοπήμονες δμωίδες*, Hom. *Od.* 11. 39, *παρθενικαί τ᾽ ἀταλαί, νεοπενθέα θυμὸν ἔχουσαι*, Hes. *Th.* 98, *πένθος ἔχων νεοκηδέϊ θυμῷ*, "recens dolore et ira" (Germanicus), Tac. *Ann.* 1. 41, in all of which the meaning is 'with the smart of the wound still fresh' and not 'with a new pain' nor 'with pain felt for the first time'.

482. ἔσθ᾽ ὅ π ο υ τὸ δει ν ὸ ν ἐ ῦ καὶ φ ρ εν ῶν ἐπί σκοπον δει μάι νει καθημ΄ενον. Incessant study had convinced me that *καὶ* ought to be *τις*, and Hermann (alone) gives *τις* from M and copies. The gravity of the gnome (*διὰ δέος δὲ μάλιστα οὐ παρανομοῦμεν*, Thuc. 2. 37) imparts an immense interest to the passage. The direct opposite is Horace's Platonic "oderunt peccare boni virtutis amore", 'those who are really good hate sin from a passionate love of goodness'. I read *τις* as the result of a long analysis: Herm. reads it, being under the delusion that it is in the MSS.

The next corruption is *δειμαίνει* for which *δειμανεῖ* and *δεῖ μένειν* have been

Nor let any one appeal,
    smitten with calamity,
giving voice to words like these:
O for Right! O for the Erinnys' reign!
Perhaps some father, or a fond
mother when her grief is young,
thus will moan, and moan again,
    for the house of justice falls.

There are times when every man
    well will suffer fear to sit
as his soul's strict overseer.
It is good to be virtuous by restraint.
Who that kept no manifest

proposed as corrections, but neither satisfies the passage. I throw out δειμα, i. e. δεῖμα, as being an interpretation of τὸ δεινὸν v. 482, and I regard αινει, which remains, as representing αἰνέσει. It is much in favour of αἰνέσει that αἰνέσῃς should recur, v. 490. Poets often do this. In that which is one of the loveliest passages in Virgil (*Georg.* 2. 475-494) we observe *obstet*, *obstiterit; in vallibus* twice; and *ingenti* twice. Below there is πληρουμένη, v. 518, and πληρουμένου, v. 520. In *Agam.* 1068, 1079, φαιδρύνασα and φαιδρύνει, a verb which does not occur again in the seven plays; *ibid.* 1076, 1102 ἀκόρετος twice, and only there; there also the present μήδομαι is used twice by Aesch., and not elsewhere.

485, 6. **τίσδὲ μηδὲν ἐν φάει καρ δ—ί αν ἀν ατρ έφ ω ν.** καρδίας Canter, because of φρενῶν in a Scholium. μηδέν' Weil, who reads φύλακα τρέμων after καρδίας. Neither word is right, but Weil did essential service by suggesting φύλακα. The lost syllable is κύν', and Weil was wonderfully near it, for Φύλαξ and Φρουρά, our 'Watch' and 'Guard', are given by Xenophon, with forty-five others, as suitable names for dogs, *de Ven.* c. 7. Then ἐν φάει must be changed to ἐμφανῆ. ἀνᾰτρέφων is sound. ἐμφανῆ is opposed to 'abstract'. The Furies are κύνες and *canes* (Lucan, 6. 733) from first to last, when they were 'changed to devils', as Longfellow says. For the elision (κύν') see Appendix.

καρδίας κύν᾽ ἀνατρέφων
ἢ πόλις βροτός θ᾽ ὁμοί-
    ως ἔτ᾽ ἂν σέβοι δίκαν;

(στρ. γ′)

μήτ᾽ ἀνάρχετον βίον
μήτε δεσποτούμενον
αἰνέσῃς·
παντὶ μέσῳ τὸ κράτος θεὸς ὤπασεν· ἄλλ᾽ ἄλλ-
    ᾳ δ᾽ ἐφορεύει.
σύμμετρον δ᾽ ἔπος λέγω·
δυσσεβίας μὲν ὕβρις τέκος ὡς ἐτύμως·
ἐκ δ᾽ ὑγιεί-
    ας φρενῶν ὁ πάμφιλος
καὶ πολύευκτος ὄλβος.

(ἀντ. γ′)

ἐς τὸ πᾶν δέ σοι λέγω,
βωμὸν αἴδεσαι δίκας,
μηδέ νιν
κέρδος ἰδὼν ἀθέῳ ποδὶ λὰξ ἀτίσῃς· ποιν-
    ὰ γὰρ ἐπέσται.
κύριον μένει τέλος.

487. The form ἢ πόλις βροτός τε (of which the earliest example is Hom. *Il.* 2. 289, ὥστε γὰρ ἢ παῖδες νεαροὶ χῆραί τε γυναῖκες, as Dind. remarked) dropped out of use in proportion as ἢ became more and more estranged from its original ἦ. 'Be it' or 'give it be, a state and an individual *that we speak of*'.

488. ἄναρκτον MSS. ἀνάρχετον Wieseler, formed like ἀπεύχετον *Choëph.* 155, 625; πολυεύχετος Hom. *Ceres*, 165, by the side of πολύευκτος.

491. ἄπαντι μέσω. παντὶ μέσῳ Pauw. Then ἄλλα ἄλλα'δι' ἐφ ο ρέ ͧει· ἄλλ᾽ ἄλλᾳ Wellauer, from the Scholium ἄλλα ἄλλως ἐφορᾷ ὁ θεός. Weil calls attention to the Scholiast's confusion of ἐφορᾶν, *respicere*, and ἐφορεύειν, *provinciam administrare*, 'be and act as an ἔφορος'. See Aesch. *Suppl.* 673 foll.

watch-dog of the heart would still,
either state or mortal man,
    equally observe the Right ?

Praise thou not a life from rule
free, nor over which a king
domineers.
God to each middle state gave the precedence ; the rest he
    otherwise orders.
I pronounce well measured words.
Truly impiety's child is the insolent deed ;
but from the heart's
    soundness springs the all-beloved,
earnestly prayed-for welfare.

Once for all I bid thee, man,
venerate the shrine of Right :
spurn it not,
lifting an impious heel when thou spiest some gain : thy
    judgment will follow :
an appointed end abides.

492. *σύμμετρον ἔπος* is 'language exactly coinciding and commensurate with the truth'. The remark applies especially to the following verse.

493. δυσσεβέι ασμὲν. *δυσσεβίας μὲν* Porson. The gnome in its definitive expression is 'insolent and violent behaviour, *ὕβρις*, is really the child of disrespect for the physical laws which govern human society and hygiene'. Aeschylus always means this by his *θεός*, and *θεοί*, who are no more personalities than the law of gravitation or the law of senile garrulity.

494. ὁ πᾶσι φίλος MSS. *ὁ πάμφιλος* is Hermann's magnificent restoration.

499. ἀτ ίσησ· This aorist occurs Ap. Rh. 1. 615 in the form *ἄτισσαν*.

πρὸς τάδε τις τοκέων σέβας εὖ προτίων
καὶ ξενοτίμ-
　　ους δόμων ἐπιστροφὰς
αἰδόμενός τις ἔστω.

(στρ. δ΄)

θεῶν δ᾽ ἀνάγκας ἄτερ δίκαιος ὢν
　　οὐκ ἄνολβος ἔσται,
πανώλεθρος δ᾽ οὔποτ᾽ ἂν γένοιτο.
τὸν ἀντίτολμον δέ φαμι παρβάδαν
ἄγοντα πολλὰ παντόφυρτ᾽ ἄνευ δίκας,
βιαίως σὺν χρόνῳ καθήσειν
λαῖφος, ὅταν λάβῃ πόνος
　　θραυομένας κεραίας.

(ἀντ. δ΄)

καλεῖ δ᾽ ἀκούοντας οὐδέν, ἐν μέσᾳ
　　δυσπαλεῖ τε δίνᾳ·

502. **δωμάτων.** *δόμων* Hartung. Observe that Aesch. instances extremes, and includes all intermediate relations and duties: there are the nearest, parents; and the most remote, unknown persons in need of shelter or help. So Virgil, *Georg.* 1. 336, wishing to make one think of *all* the planets, mentions Mercury and Saturn. *ἐπιστροφαί· διατριβαί, δίαιται,* Hesych.

504. **ἐκτῶ νδ᾽ ἀνάγκᾱς ἄτερ.** Wieseler's *ἑκὼν δ᾽* (adopted without a thought by Hermann, his followers, and most Editors, until Weil commenced the fashion of pondering on the meaning of words) is the very contrary of that which Aeschylus has to say here. I read *θεῶν δ᾽ ἀνάγκας ἄτερ* 'and so abiding just, and not bringing on himself the *resistless force* of the *θεοὶ* to correct him'. For if any man thinks he can contravene and traverse these physical laws with impunity, he is very much mistaken. It is in this way that you will understand the often recurring *τὰς ἐκ θεῶν ἀνάγκας, θεῶν ἀναγκαῖον τόδε, ἀνάγκη δαιμόνων,* and the like. Oppian, *Hal.* 2. 7 foll. furnishes a good paraphrase:

. . . ἀναγκαίῃ δ᾽ ἀτίνακτος
πείθεσθαι . . . .

Wherefore let each one to parents abundantly pay
homage supreme ;
welcome, too, the stranger-guest's
visits with reverent honour.

So from the gods' wrath exempt, abiding just,
not unblest shall man be,
and he could ne'er come to full perdition.
But he who dares brave my laws, while recklessly
he bears rich freight unjustly massed from every source,
in time, I say, shall lower perforce his
sail, when the dire distress and wreck
seize on his crashing yardarms.

Then calls he on heedless gods, and hopelessly
wrestles in mid vortex :

ἀλλ' αἰεὶ μάκαρες πανυπέρτατοι ἡνία πάντη
κλίνουσ' ᾗ κ' ἐθέλωσιν, ὁ δ' ἕσπεται ὅστε σαόφρων,
πρὶν χαλεπῇ μάστιγι καὶ οὐκ ἐθέλων ἐλάηται.

Weil goes back to the old ἐκ τῶνδ' in despair; seeing that ἑκὼν δ' was just as sure to be wrong in sense, though better metre, which is its sole recommendation. M's εκτω probably arose from the εστω immediately preceding.

505. Pauw and Heath inserted δ'.

506. **δὲ φᾶμὶ περαι βάδαν.** περβάδαν Ven. Farn. παρβάδαν Fl. (for παραβάδην 'transgressingly', and going with ἄγοντα). Herm. read, first παρβάταν, and then παραιβάταν, neither of which is as Aeschylean as παρβάδαν.

507. **τὰ πολλὰ** etc. MSS. Pauw (1733) proposed παντόφυρτ' ἄγοντ'; and Weil (1858) read the line as now presented. C. O. Müller gave the line in this form, ed. 1833. τὰ is a relic of ἄγοντα. Weil and Müller simply put in the right place Pauw's imperfect discovery. παντόφυρτα means 'amassed from any and every source', Horace's "congesti undique sacci", and "quocunque modo rem".

510. **δ— υσπαλεῖται δίναι.** δυσπαλεῖ τε δίνᾳ Turnebus.

γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,
τὸν οὔποτ' αὐχοῦντ' ἰδὼν ἀμηχάνοις
δύαις λαπαδνόν, οὐδ' ὑπερθέοντ' ἄκραν·
δι' αἰῶνος δὲ τὸν πρὶν ὄλβον
ἕρματι προςβαλὼν δίκας
ὤλετ' ἄκλαυστος αἶστος.

'Αθάνα

Athana appears, attended by the twelve judges. Apollo comes with Athana, according to his promise, v. 84.

κήρυσσε, κῆρυξ, καὶ στρατὸν κατειργαθοῦ,
ἥ τ' οὐραν . . . . διάτορος Τυρσηνικὴ
σάλπιγξ βροτείων πνευμάτων πληρουμένη
ὑπέρτονον γήρυμα φαινέτω στρατῷ.
πληρουμένου γὰρ τοῦδε βουλευτηρίου
σιγᾶν ἀρήγει, καὶ μαθεῖν θεσμοὺς ἐμούς·
πόλιν τε πᾶσαν ἐς τὸν αἰανῆ χρόνον
. . . .
καὶ τῶνδ' ὅπως ἂν εὖ καταγνωσθῇ δίκη.

511. **θερ μοεργῶι.** *θερμῷ* Pauw.

512. *οὔποτ'*, and not *μήποτ'*, because the person is quite definite, and *μήποτ'* would make him one of a class. *αὐχοῦντ'*, and not *αὐχήσαντα*, because the word of time *οὔποτ'* gives to the present (not imperfect) tense the force of the present perfect: 'him, who has flattered himself that such a thing would never befall him'. Compare Eur. *Heracl.* 971, *οὐ γάρ ποτ' ηὔχει χεῖρας ἵξεσθαι σέθεν.* *ηὔχει· ἤλπιζεν* Hesych.

513. **λέπαδ— ν ο ν.** *λαπαδνόν* Musgrave, Fritsche, Herm. Cp. Anth. 7. 560, *δυστλήτῳ πένθεϊ δαπτόμενον.*

ὑπερθεῖν ἄκραν, i.e. 'he, in the foundering ship, is unable to keep above water'. See the passages cited by Herm., Eur. *Archel.* Fr. 4.; Theognis, 619; also Lucian, *Toxaris*, 19 *εὐθὺς οὖν βοᾶν πνιγόμενον, καὶ μόγις ἑαυτὸν ὑπερέχοντα τοῦ κλυδῶνος.*

515. **ἄϊ στοσ.** *αἶστος* Porson, so Herm. also writes it. Dind., Weil, *ᾆστος.* Horace's "illachrimabiles ignotique" *Od.* 4. 9. 26, and Homer's *ᾤχετ' ἄϊστος, ἄπυστος*, *Odyss.* 1. 242. "His honour he doth wholly wracke upon discredit's shelfe", Pastoralls of Julietta III. 98, where 'shelfe' means the same as *ἕρμα*, and Latin *taenia*. The Sch. has *τῷ βράχει*, Weil's correction. Solon prays, *μηδ' ἐμοὶ ἄκλαυστος θάνατος πέλοι*, *Fr.* 2.

a daemon smiles, scornful, on the dreadnought:
views him who ne'er recked of this devoured by woes
past help, and scudding o'er the billow's crest no more.
For all time, on the reef of justice
dashing his erst-won wealth, he's lost,
    wept for by none, unheard of.

Athana

Crier, cry order, and arrange your throng;
and let the piercing Tyrrhene trumpet scale
the heaven, and, filled with human breath, display
its high-toned utterance to our fighting men.
Now that this senate is complete, 'tis fit
men hold their peace, and ascertain my laws;
that the whole state through never-ending time
. . . .
and that these persons' suit be rightly judged.

516. **κατ^ερ γάθου.** Editors have acquiesced in Elmsley's *κατειργαθοῦ*, after Porson's *κατειργάθου*, poet. 2 aor. M.

517. **ἐι τ' ὀῦν**, with ∴Η. written over *ἐι*. Then **διάτο ρ ο σ τυρ . . . σ η ν ι κ ῆ.** I think the superscribed *ἧ* must be right, rather than *εἶτ'*, or Weil's *ἕν τ'*. Then *ὀῦν* represents a much longer word, which the "Gotha Editor", whom Weil follows, supposed to be *οὐρανίζον*, "which, taken with *φαινέτω*, v. 519, will be equivalent to *οὐρανιζέτω· πρὸς τὸν οὐρανὸν δυκνείσθω*, Photius, *Lex*. 361. 11". Much the same is found in Hesychius. Whatever the word was, it was surely one that could come after *ἧ τ'*, and qualify *διάτορος*, and not *φαινέτω*. This would be *οὐρανόνδε* or *οὐρανοῦ πρὸ*. The accent on M's *ὀῦν* is startling, the circ. being always elsewhere over the *ο*.

522. The evident lacuna after this verse may have had something like:

γνῶναι δίκας τοιάσδε πῶς κρίνειν θέμις.

523. **κὰι τ ὸ ν δ' ὅπως ἂν ἐῦ κατ^αγνωσθῆ δί κηι·** Corrected in Fl. Ven. The Schol. on *τῶνδ'* is *τῶν 'Αρειοπαγιτῶν*, which is incorrect, but confirms *τῶνδ'*.

Χορός

ἄναξ Ἄπολλον, ὧν ἔχεις αὐτὸς κράτει·
τί τοῦδέ σοι μέτεστι πράγματος λέγε.

Ἀπόλλων

καὶ μαρτυρήσων ἦλθον, ἔστι γὰρ νόμῳ
ἱκέτης ὅδ᾽ ἀνὴρ καὶ δόμων ἐφέστιος
ἐμῶν, φόνου δὲ τοῦδ᾽ ἐγὼ καθάρσιος,
καὶ ξυνδικήσων αὐτός· αἰτίαν δ᾽ ἔχω
τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ᾽ εἴσαγε,
ὅπως τ᾽ ἐπίστᾳ τήνδε κύρωσον δίκην.

Ἀθάνα

ὑμῶν ὁ μῦθος, εἰσάγω δὲ τὴν δίκην·
ὁ γὰρ διώκων πρότερος ἐξ ἀρχῆς λέγων
γένοιτ᾽ ἂν ὀρθῶς πράγματος διδάσκαλος.

Χορός

πολλαὶ μέν ἐσμεν, λέξομεν δὲ συντόμως.
ἔπος δ᾽ ἀμείβου πρὸς ἔπος ἐν μέρει τιθείς.
τὴν μητέρ᾽ εἰπὲ πρῶτον εἰ κατέκτονας.

524. *ὧν ἔχεις αὐτὸς κράτει* looks like a proverb. Compare Theocr. 15. 90, *πασάμενος ἐπίτασσε* 'give your orders when you are master', and Soph. *O. C.* 839, *μὴ 'πίτασσ' ἃ μὴ κρατεῖς.*

526. **ἐστὶ γὰρ δημω ν.** The rest, *δόμων*. Burges and Erfurdt, *νόμῳ.*

527. **ἀνὴρ.** *ἁνὴρ* Porson. **ἐφ ἑστιωσ.** (with ο written above)

529. Drake proposed *αὐτὸς*. But the meaning is 'to plead on my own account, as prime mover and abettor'.

530. **τοῦδε φόνου.** *τοῦ* Turnebus.

531. **ὅ πωσ ἐπί στα.ι.** *ὅπως τ'* Herm.

537. Weil thinks this verse was spoken by a 2nd Erinnys, 539 by a 3rd, and

Chorus

Rule, king Apollo, there where thou art lord :
tell us, what business hast thou in this suit ?

Apollo

I come both as a witness (for by law
this man is suppliant at my home and hearth,
and I'm his cleanser from the stain of blood)
and also as impleaded ; for I bear
his mother's murder's guilt. Call on the case,
and find the verdict as thou can'st it best.

Athana

The word is yours. I do call on the suit.
First of the two the plaintiff, leading off,
will rightly be the stater of the case.

Chorus

Many are we, but will concisely speak.
Answer, and set in turn thy word by ours.
First, did'st thou slay thy mother ? yes or no ?

so on to a 12th and last at v. 557 ; and he thus explains in part συντόμως, 12 once each, not 12 times each. Only 11 (evil hags who had been famous for beauty and sin) are mentioned as forming the chorus in the parody of the *Eumenides* by Timocles, entitled Ὀρεσταυτοκλείδης·

> περὶ δὲ τὸν πανάθλιον
> εὕδουσι γρᾶες, Νάννιον, Πλαγγών, Λύκα,
> Γνάθαινα, Φρύνη, Πυθιονίκη, Μυρρίνη,
> Χρυσίς, Κοναλλίς, Ἱερόκλεια, Λοπάδιον,

in Athen. *Deipn.* 13. 22. Σινώπη, mentioned with Νάννιον and Λύκα in the next sentence, was probably the 12th.

'Ορέστης

ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.

Χορός

ἓν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.

'Ορέστης

οὐ κειμένῳ πω τόνδε κομπάζεις λόγον.

Χορός

εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

'Ορέστης

λέγω· ξιφουλκῷ χειρὶ πρὸς δέρην τεμών.

Χορός

πρὸς τοῦ δ' ἐπείσθης, καὶ τίνος βουλεύμασιν ;

'Ορέστης

τοῖς τοῦδε θεσφάτοισι· μαρτυρεῖ δέ μοι.

Χορός

ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν ;

'Ορέστης

καὶ δεῦρό γ' ἀεὶ τὴν τύχην οὐ μέμφομαι.

Χορός

ἀλλ' εἴ σε μάρψει ψῆφος ἄλλ' ἐρεῖς τάχα.

539. With us, a wrestler wins who throws his man twice out of three bouts: with the Greeks, he who first won three falls.

ORESTES

I did : there's no denial of this deed.

CHORUS

That is one gained at once of our three bouts.

ORESTES

That word thou vauntest o'er one not yet thrown.

CHORUS

Yet must thou tell us how thou killed'st her.

ORESTES

Thus : with sword-drawing hand I gashed her neck.

CHORUS

By whom were you induced? by whose advice?

ORESTES

His oracles. He witnesses for me.

CHORUS

The seer instructed you to kill your mother?

ORESTES

And hitherto I chafe not at my lot.

CHORUS

If the vote grips thee soon thou'lt change thy note.

547. ψῆφ ο σ. ἀλλ' ἐρ ἓι στάχα. ἄλλ' Turnebus. The Schol. on *τάχα* is *ἀντὶ τοῦ ἴσως*, which would require *τάχ' ἄν* with opt.

Ὀρέστης

πέποιθ᾽· ἀρωγὰς δ᾽ ἐκ τάφου πέμπει πατήρ.

Χορός

νεκροῖσι νῦν πέπεισθι μητέρα κτανών.

Ὀρέστης

δυοῖν γὰρ εἶχε προςβολὰς μιασμάτων.

Χορός

πῶς δή; δίδαξον τοὺς δικάζοντας τάδε.

Ὀρέστης

ἀνδροκτονοῦσα πατέρ᾽ ἐμὸν κατέκτανεν.

Χορός

τί γάρ; σὺ μὲν ζῇς, ἡ δ᾽ ἐλευθέρα φόνῳ.

Ὀρέστης

τί δ᾽ οὐκ ἐκείνην ζῶσαν ἤλαυνες φυγῇ;

Χορός

οὐκ ἦν ὅμαιμος φωτὸς ὃν κατέκτανεν.

550. So M. Elmsley wrongly started *μιασμάτοιν*, 'a brace, pair, couple of stains', and 'a brace of groans' *Agam.* 1384. *προsβολὴ* and *πρόsτριμμα* mean 'a soil got by touching or rubbing against something foul', *Agam.* 391, 372.

553. **τὸ ι γὰρ σὺ.** *τί γάρ; σὺ* Herm. Then, **φόνου.** *φόνῳ* Schütz. These corrections are confirmed by the Scholia: *πῶs οὖν λέγειs ὅτι "ἠδίκησέ με", ὅπου ζῇs* (Weil inserts *ὅπου ζῇs*); *πῶs δὲ* (*ἠδίκησεν*) *Ἀγαμέμνονα ὅπου* (*αὐτὴ*) *ἀπέθανε*

Orestes

I've faith; for from the tomb my sire sends help.

Chorus

Put faith in dead men, thou who killed'st thy mother.

Orestes

She bore the stains of two polluting deeds.

Chorus

How so? inform the jurymen of this.

Orestes

She killed her husband, and she killed my father.

Chorus

But then you live: she's free because you killed her.

Orestes

Why did you not pursue her while she lived?

Chorus

She was not one by blood with him she slew.

διὰ τὴν ἀδικίαν; The insertions *ἠδίκησεν*, and *αὐτὴ*, and *διὰ τὴν ἀδικίαν* for *δι' αὐτήν*, are my own. "She who dies pays all debts"; but Orestes is still alive.

554. The Scholiast goes on: *οὐκ εἰ τέθνηκε* (so Weil, after Stephanus, for *τέθνηκας*) *τούτου αἰτία εἶ σύ. πῶς οὐκ αὐτὴν ζῶσαν ἐδίωκες;* (I read *οὐκ αὐτὴν ζῶσαν* for *οὐκ ἂν*) *ὥστε οὐδὲ ἀποθανοῦσα διὰ τὴν σὴν αἰτίαν ἀπέθανεν.* The thing is well argued on both sides.

Ὀρέστης

ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι ;

Χορός

πῶς γάρ σ' ἔθρεψεν ἐντός, ὦ μιαίφονε,
ζώνης ; ἀπεύχει μητρὸς αἷμα φίλτατον ;

Ὀρέστης

ἤδη σὺ μαρτύρησον, ἐξηγοῦ δέ μοι,
Ἄπολλον, εἴ σφε σὺν δίκῃ κατέκτανον·
δρᾶσαι γὰρ, ὥσπερ εἶπον, οὐκ ἀρνούμεθα·
ἀλλ' εἰ δικαίως, εἴτε μή, τῇ σῇ φρενὶ
δοκεῖ, τὸ δή μοι κρῖνον, ὡς τούτοις φράσω.

Ἀπόλλων

λέξω πρὸς ὑμᾶς, τόνδ' Ἀθηναίας μέγαν
θεσμόν, δικαίως· μάντις ὢν δ' οὐ ψεύδομαι.
οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις
οὐκ ἀνδρός, οὐ γυναικός, οὐ πόλεως πέρι,
ὃ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ.
τὸ μὲν δίκαιον τοῦθ' ὅσον σθένει μαθεῖν,

559. The Scholium says that this appeal to Apollo is *τραγικὸν καὶ πρέπον· ὁμοειδὲς δὲ τὸ πάντα λέγειν αὐτόν*, 'but the regular and symmetrical way would be for him to argue the case out himself'. I add the *αὐτόν*.

561. **ὥ σπέρ ἐστιν.** My correction *εἶπον* seems to be quite necessary.

563. **δοκεῖ . . . τὸ δ' αἷ μα.** *τὸ δή μοι* Weil : *αἷμα* was intolerable.

565. Apollo says '*δικαίως!*' both as *καθάρσιος* and *ἐξηγητής*. He adds that he

Orestes

Am I by blood related to my mother?

Chorus

How did she nurse thee, wretch, within her girdle?
What! dost abjure a mother's blood most dear?

Orestes

Now do thou witness and expound for me,
Apollo, if I slew her backed by right;
for, as I said, I don't deny the deed.
Yea, 'rightly' or 'not', as to thy mind it seems,
so I may tell them, that decide for me.

Apollo

To you, Athana's court august, I'll say,
'rightly'; and, being a seer, I speak not false.
Never did I on my prophetic throne
respecting man, woman, or state, say aught
that Zeus the Olympians' sire did not command.
I charge you learn how much this plea of right

is also *Διὸς προφήτης*. Next, **μάντις δ' ὢν οὐ ψεύσομαι** MSS. *μάντις ὢν δ'* Canter. *ψεύδομαι*, Weil, who observes that *ψεύσομαι* arose out of *λέξω*, that *δικαίως* has been already said, and is no longer future; that the wrong notion about the future appears again in the *κελεύσει* of v. 568, and that Apollo cannot with any dignity say 'I shall prove to be right'.

568. **κελεύσει.** *κελεύσαι* Hermann.

569. Weil would like *τὸ μὲν δικαίως τοῦθ'*.

βουλῇ πιφαύσκω δ' ὔμμ' ἐπισπέσθαι πατρός,
ὅρκος γὰρ οὔτι Ζηνὸς ἰσχύει πλέον.

Χορός

ὑμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι·
Ζεύς, ὡς λέγεις σύ, τόνδε χρησμὸν ὤπασεν
φράζειν Ὀρέστῃ τῷδε τὸν πατρὸς φόνον
πράσσοντα μητρὸς μηδαμοῦ τιμὰς νέμειν.
. . . .

Ἀπόλλων

οὐ γάρ τι ταὐτὸν ἄνδρα γενναῖον θανεῖν
διοσδότοις σκήπτροισι τιμαλφούμενον,
καὶ ταῦτα πρὸς γυναικός, οὔ τι θουρίοις
τόξοις ἑκηβόλοισιν, ὥστ' Ἀμάζονος,
ἀλλ' ὡς ἀκούσει, Παλλάς, οἵ τ' ἐφήμενοι
ψήφῳ διαιρεῖν τοῦδε πράγματος πέρι.
ἀπὸ στρατείας γάρ νιν ἠμποληκότα

570. **βο υλῆ. πι φάνσκω δ' ὕμμ' ἐπι σπέσθαι πρ-σ** (a flourish over *ρ*). Paley very opportunely quotes Hom. *Il.* 11. 781, *κελεύων ὔμμ' ἅμ' ἕπεσθαι.*

571. The *ὅρκος* is that one which Orestes refused to take.

572. This verse comes after v. 595 in the MSS and Edd. Weil placed it here. Observe the retort, *ὑμᾶς ἐγὼ μαρτύρομαι*, to *πιφαύσκω δ' ὔμμε*, whereas after v. 595 the meaning was only 'I beg you to mark that point'.

575. **πράξαντα μρσ** (a flourish over *ρ* in *μρσ*). The Scholium is *ἐκδικήσαντα.* Suppose this to represent *ἐκδικήσοντα*, then we might read something more intelligible, *πράξοντα.* I suppose Aesch. to use the exactly right word, *πράσσοντα.*

has force, and follow out our Father's will.
Surely an oath hath not more power than Zeus.

CHORUS

And I adjure you listen well to this :
Zeus, as thou sayest, gave this response, to bid
Orestes pay his mother no due respect
when he took payment for his father's death.
. . . .

APOLLO

'Tis not all one that she and a brave man,
honoured with sceptre Zeus-conferred, should die ;
by a woman, too, and with no martial shaft
that hits from far, shot by some Amazon,
but as thou, Pallas, now shalt hear, and ye
throned to decide upon this case by vote.
When for the most part he had earned by war

Weil correctly gathers that a lacuna of one line occurs here; which line summed up the argument, as does v. 615 in that context. It would be to this effect:

πῶς οὐκ ἐκείνῃ δυσσεβῆ τιμᾷ χάριν ;

which I adapt from Soph. *Ant*. 514.

577. The Scholium remarks the poet's partiality for the word τιμαλφεῖν, which he uses only here, vv. 15, 758, and *Agam*. 889. The Schol., therefore, records a long tradition.

582. στρ ατέί ἂσγαρ μι ν. νιν Porson.

τὰ πλεῖστ᾽ ἄμεινον, εὔφροσιν δεδεγμένη
. . . περῶντα . . . . .
. . . . . . κἀπὶ τέρματι
δροίτης . . λουτρά . . . .
φᾶρος περεσκήνωσεν, ἐν δ᾽ ἀτέρμονι
κόπτει πεδήσας ἄνδρα δαιδάλῳ πέπλῳ.
ἀνδρὸς μὲν ὑμῖν οὗτος εἴρηται μόρος
τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν·
τὴν δ᾽ αὖ τοιαύτην εἶπον ὡς δηχθῇ λεὼς
ὅσπερ τέτακται τήνδε κυρῶσαι δίκην.

Χορός

πατρὸς προτιμᾷ Ζεὺς μόρον τῷ σῷ λόγῳ·
αὐτὸς δ᾽ ἔδησε πατέρα πρεσβύτην Κρόνον.
πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις ;

583. **ἀμείνον᾽.** *ἄμεινον* Hermann, i.e. *βέλτιον μᾶλλον ἢ κάκιον*, 'had fared in the business rather well than ill'. Dindorf first detected the lacuna which ensues.

584–586. **δρ ό ι τηπερ ῶ ντι λ ο υτ ρὰκἀπιτέρ ματι**, i e. 'in the bath, as he was passing through the bathing-water, even at the extremity of it'. That is not the way in which Aeschylus made Apollo express himself on this occasion. I seem to observe the remains of three verses thus :

εὔφροσιν δεδεγμένη
φήμαις. περῶντα πορφυρόστρωτον πόρον
παρήγαγ᾽ ἐς μέλαθρα, κἀπὶ τέρματι,
δροίτης ἕτοιμα λοῦτρ᾽· ἐπ᾽ ἀσκεύῳ δ᾽ ὅπλων
φᾶρος περεσκήνωσεν, etc.

ἐπὶ τέρματι is 'at the end of the crimson-carpeted path'.

587. **φ ᾶρ ο σ περ έσκήν ω σεν.** Dind.'s *παρεσκήνωσεν* would mean 'made a tent, or camp, beside'. The Scholium has *πρὸς τὴν συναλιφὴν τῆς περί, καὶ τὴν*

some gains, she, greeting him with cheerful *words*,
into the palace brought him treading *a path*
with crimson carpeted, and, at its end,
on to the bath made ready. *Him, disarmed*,
she curtained with a shawl, and stabbed her lord,
trapping him in that scrolled impervious web.
Thus has the fate been told you of a man
honoured by all, the warships' admiral :
her too I've thus described that stung may be
the men appointed to adjudge this suit.

CHORUS

Zeus honours most the father's death, thou sayest,
himself who prisoned his old father Kronos :
how does thy plea not contradict this fact ?

συζυγίαν τοῦ ῥήματος, which means : "The *Nota-Bene*, *σημείωσαι*, in the margin, relates to the elision of ι in *περὶ* and to the syntax of the verb". There is nothing remarkable in the *συζυγία*, 'conjugation', of *περεσκήνωσεν*, so that this very old Scholium must have meant 'syntax'. Nor is there anything peculiar in the 'syntax' *φᾶρος περεσκήνωσεν*, if you compare *Agam.* 1106 :

περέβαλον γάρ οἱ πτεροφόρον δέμας,

'for the gods put on her a wing-bearing form', unless it occurred in v. 586, where I have introduced *ἐπ' ἀσκεύῳ δ' ὅπλων*. This Aeolicism *περεσκήνωσεν* seems to keep in countenance that other at v. 570. The Scholium *ἀτραχήλῳ*, on *ἀτέρμονι*, is good, 'with no place for the head and neck to come through'.

591. **τάυτηντο ι άυτην**. *τὴν δ' αὖ τοιαύτην* Weil. Then, **δ-η χθῆ**.

595. After this line the MSS give that which Weil has shown to come after v. 571.

Ἀπόλλων

ὦ παντομισῆ κνώδαλα, στύγη θεῶν,
πέδας μὲν ἂν λύσειεν· ἔστι τῶνδ᾽ ἄκος,
καὶ κάρτα πολλὴ μηχανὴ λυτήριος·
ἀνδρὸς δ᾽ ἐπειδὰν αἷμ᾽ ἀνασπάσῃ κόνις
ἅπαξ θανόντος, οὔτις ἔστ᾽ ἀνάστασις·
τούτων ἐπῳδὰς οὐκ ἐποίησεν πατὴρ
οὑμός, τὰ δ᾽ ἄλλα πάντ᾽ ἄνω τε καὶ κάτω
στρέφων τίθησιν, οὐδὲν ἀσθμαίνων μένει.

Χορός

πῶς γὰρ τὸ φεύγειν τόνδ᾽ ὑπερδικεῖς ὅρα·
τὸ μητρὸς αἷμ᾽ ὅμαιμον ἐκχέας πέδοι
ἔπειτ᾽ ἐν Ἄργει δώματ᾽ οἰκήσει πατρός;
ποίοισι βωμοῖς χρώμενος τοῖς δημίοις;
ποία δὲ χέρνιψ φρατέρων προσδέξεται;

Ἀπόλλων

καὶ τοῦτο λέξω, καὶ μάθ᾽ ὡς ὀρθῶς ἐρῶ,
οὐκ ἔστι μήτηρ ἡ κεκλημένου τέκνου

597. λυσει εν. The antecedent clause, understood, is εἰ βουληθείη, or the like.

601. ὀ υ κεπόιησεπηρ (with a flourish over η in πηρ). Correctly in Ven. Fl.

602. ἄν ω καὶ κάτω. Corrected in copies.

603. ὀ υ δ᾽ ἐν ἀσθμάι ν ω μένει· Corrected in Ven. Fl.

604. The Scholium is good: "Well, that is precisely what Orestes did to his mother".

APOLLO

O brutes abhorred by all, the gods' disgust,
he might unloose the bands: there's cure for this,
and very many a means to make atonement:
but when the dust has swallowed up the blood
of any man once dead, there's no return:
for this my father made no spells; but all
things else he turns about, and sets them up;
and sets them down, not panting in the feat.

CHORUS

Beware then how you plead for his acquittal:
who shed his mother's consanguineous blood,
shall he dwell in his father's house at Argos?
What public altars shall he use? what stream
that cleans his kinsmen's hands shall welcome him?

APOLLO

That too I'll state, and mark how rightly tell:
the mother is not the so-called child's begetter:

605. πέδωι· *πέδοι* Dind.

608. πρ οσδέξαιτε. Corrected in copies. The letters are written in a wrong order.

610. Ven. Fl. Farn. have *κεκλημένη*. So Herm., Schütz, &c.; but Dind., Weil, and others keep the reading κεκλημένου. This does not touch the argument, which is: 'that a *μήτηρ*, as she is called, of a *τέκνον*, as it is called, is not a *τοκεὺς*, as the father is, but a *τροφός*'.

τοκεύς, τροφὸς δὲ κύματος νεοσπόρου·
τίκτει δ᾽ ὁ θρώσκων, ἡ δ᾽ ἅπερ ξένῳ ξένη
ἔσωσεν ἔρνος οἷσι μὴ βλάψῃ θεός.
τεκμήριον δὲ τοῦδέ σοι δείξω λόγου·
πατὴρ μὲν ἂν γένοιτ᾽ ἄνευ μητρός· πέλας
μάρτυς πάρεστι παῖς Ὀλυμπίου Διός,
. . . .
οὐδ᾽ ἐν σκότοισι νηδύος τεθραμμένη,
ἀλλ᾽ οἷον ἔρνος οὔτις ἂν τέκοι θεά·
. . . .
ἐγὼ δέ, Παλλάς, τἄλλα θ᾽, ὡς ἐπίσταμαι,
τὸ σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν,
καὶ τόνδ᾽ ἔπεμψα σῶν δόμων ἐφέστιον
ὅπως γένοιτο πιστὸς ἐς τὸ πᾶν χρόνου,
καὶ τόνδ᾽ ἐπικτήσαιο σύμμαχον, θεά,
καὶ τοὺς ἔπειτα, καὶ τάδ᾽ αἰανῶς μένοι,
στέργειν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους.

.

'Αθάνα

ἤδη κελεύσω τούσδ᾽ ἀπὸ γνώμης φέρειν
ψῆφον δικαίαν, ὡς ἅλις λελεγμένων.

612. Thus: the 'parents' may be styled *πατέρες* by courtesy, Eur. *Hec.* 476, etc., or *patres*, Ov. *Met.* 4. 61, but you would never style them *μητέρες* or *matres.* This seems to concede much of what Apollo alleges. Valerius Soranus calls Jupiter "progenitor genitrixque deum"; which agrees, in a way, with Moses and modern science.

613. That is: *ἔσωσε τούτοις ὅσων τὸ ἔρνος, etc.*

616. Butler, Hermann, Dind., Weil and others acknowledge a lacuna after this line to justify the *οὐδ᾽* in v. 617 (which Schütz would change to *οὐκ*). The lost line would mean:

οὐ Κύπριδος ἐν κήποισιν ἤ γ᾽ ἐσπαρμένη.

she is the embryo-offspring's nurse: who gives
the seed, begets: as alien for an alien
the mother saves the germ for whom the god
not blights it. I will show this statement's proof.
There might a father be and yet no mother:
here is a witness, Zeus the Olympian's child
. . . .
nor nurtured in the darkness of the womb;
yet such a bud no goddess could beget.
. . . .
Thy city, Pallas, and thine army I,
who well know how, will otherwise make great,
and now I sent this suppliant at thy shrine
that he might ever faithful be, and thou
gain an ally in him and his successors;
and that this covenant everlastingly
might live, for this land's progeny to cherish.

ATHANA

Now will I bid them from conviction give
a righteous verdict, since enough is pleaded.

That lost after 618 would be one to make transition from a subject now adequately discussed:

ἀρκεῖ μέν, οἶμαι, ταῖσδε ταῦτα τῶνδ' ὕπερ.

618. Theocr. 7. 44, *πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.* Then θεός MSS, i. e. 'divine person', for it could not mean 'goddess' without *ἡ*, or other sign of gender. Therefore I have written *θεά.* The argument here is that Athana, born without a mother, is a much superior person to all born in the usual way.

625. **στέρ γειντ' ἄπι στα.** Correctly in Ven. Fl. Join *καὶ* (*ὅπως*) *τάδε τὰ πιστὰ αἰανῶς μένοι* (*ὥστε*) *τοὺς ἐπισπόρους τῶνδε* (*τῶν 'Αθηναίων*) *στέργειν.*

626. κελέυω MSS. *κελεύσω* Robortello and Weil, because *κελεύω*, 'I proceed to bid', is too abrupt: 'I will proceed to bid' is wanted.

Ἀπόλλων

(4.) ἠκούσαθ᾽ ὡς ἠκούσατ᾽, ἐν δὲ καρδίᾳ
(5.) ψῆφον φέροντες ὅρκον αἰδεῖσθε, ξένοι.

Ἀθάνα

(3.) τί γάρ ; πρὸς ὑμῶν πῶς τιθεὶς ἄμομφος ὦ ;

Χορός

(1.) ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος·
(2.) μένω δ᾽ ἀκοῦσαι πῶς ἀγὼν κριθήσεται.

Ἀθάνα

κλύοιτ᾽ ἂν ἤδη θεσμόν, Ἀττικὸς λεώς,
πρώτας δίκας κρίνοντες αἵματος χυτοῦ·
ἔσται δὲ καὶ τὸ λοιπὸν Αἰγέως στρατῷ
ἀεὶ δικαστῶν τοῦτο βουλευτήριον.

628, 9. Ven. Fl. Farn. have ἠκούσαθ᾽ ὡς. M ʽῶν. G ὧν. ὧν, 'the persons whom', is a clear request to vote out of favour. ὡς is better. Best of all would be οἷ᾽. In v. 629 ἀιδεῖ σθαι, with ε over αι.

These two lines come after v. 630 in the MSS, and are assigned to the Chorus by M. Weil transposed and gave them to Apollo ; for Athana could not ask the question in v. 630 after the Furies had made the declaration in vv. 631, 2.

630. τί γὰρ πρ ὸ σ ὑμῶν·

The number of judges in this court being originally 12 and a President (Ἡγεμών, Εἰsαγωγεύs), Aesch. makes Athana assume, as a thing beyond dispute, that which was doubtless inveterate custom up to the time when a democratic change made the number much larger, 51, and one yielding an absolute majority. The inveterate custom was that the President should take a ψῆφος in the same way as each of the 12, but give it as a vote only when there were 6 votes on each side : then he was

Apollo

Ye heard what ye did hear ; and in your heart
revere the oath when ye do vote, my friends.

Athana

And you ? how vote for you and blameless be ?

Chorus

Our every bolt hath now been shot. I wait
to hear which way the trial will be judged.

Athana

Hear now my statute, men of Athens, ye
who try this case the first of homicide :
and ever henceforth for the host of Aegeus
this parliament of judges shall abide.

always to give it in favour of the accused and on the side of mercy. Athana here prepares the Erinnyes for that contingency : they cannot object, nor do they.

One does not see, however, any very clear reason why an accused person should be acquitted when the judges' votes are equal. One would say it is absolutely as likely that he is a horrid malefactor as an innocent person. Therefore the 'inveterate custom' is made to be established by the imperious sanction of Athana, for a reason of her own in this particular case, v. 703.

633. Herm. edits his conjecture ἀστικὸς, thinking 'Αττικὸς too modern a word for this passage ; and Aesch. uses it only here. He does not use 'Ακταῖος, and the form 'Ακτικὸς never occurred to a Greek.

635. ἀι γεώιστρ ατῶ· *αἰγέως* Fl. Αἰγέως Scaliger. Αἰγείῳ Turnebus, like 'Αχίλλειος.

636. ἀι εἰ δ' ἑκάστων MSS. δικαστῶν Canter. 'Parliament' by *antiphrasis*.

πάγον δ᾽ ἀνιερῶ τόνδ᾽, Ἀμαζόνων ἕδραν
σκηνάς θ᾽ ὅτ᾽ ἦλθον Θησέως κατὰ φθόνον
στρατηλατοῦσαι, καὶ πόλιν νεόπτολιν
τήνδ᾽ ὑψίπυργον ἀντεπύργωσαν πόλει,
Ἄρει τ᾽ ἔθυον, ἔνθεν ἐστ᾽ ἐπώνυμος
πέτρα πάγος τ᾽ Ἄρειος· ἐν δὲ τῷ σέβας
ἀστῶν φόβος τε συγγενὴς τὸ μὴ ἀδικεῖν
σχήσει κατ᾽ ἦμαρ καὶ κατ᾽ εὐφρόνην ὅμως,
αὐτῶν πολιτῶν μὴ 'πικαινούντων νόμους.
κακαῖς ἐπιρροαῖσι βορβόρῳ θ᾽ ὕδωρ
λαμπρὸν μιαίνων οὔποθ᾽ εὑρήσεις ποτόν.
τὸ μήτ᾽ ἄναρχον μήτε δεσποτούμενον
ἀστοῖς περιστέλλουσι βουλεύω σέβειν·
καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν·
τίς γὰρ δεδοικὼς μηδὲν ἔνδικος βροτῶν;
τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας
ἔρυμά τε χώρας καὶ πόλεως σωτήριον
ἔχοιτ᾽ ἂν οἷον οὔτις ἀνθρώπων ἔχει

637. **πάγο νδ᾽ ἄρ ει ον** MSS. I conjecture ἀνιερῶ, the same letters in a slightly different order. Suidas and Hesychius both have: ἀνιερώσαντες· ἀναθέντες. The latter also gives the passive ἀνιεροῦσθαι, of a victim consecrated for sacrifice. Dind. always writes ἱρός for ἱερός. The word occurs, an apparent tribrach in the second place, *Suppl.* 248; *Sept.* 268; *Pers.* 36, 49; *Agam.* 70. ἀφιερῶ (ἀφιερώμεθα v. 422) would suit in meaning, though not so well: it is used by Aesch. only there. ἅπαντα ἔχειν ἅπερ ἀνιέρωσεν Arist. *Oec.* 2. 2, 'to obtain the whole of what he had dedicated'. Herm. first exposed and rejected Ἄρειον. It could not come before v. 642. Then τόνδ᾽ (τήνδ᾽ v. 640) means 'yonder'. Orestes and the Furies have not stirred; and, without enchantment, the scene must still be in the temple of Athana on the Acropolis. We may well imagine that the hill of Ares was regarded as profane and hostile, as compared with Athana's πόλις, until she consecrated it.

640. πόλει is Weil's correction of **τότε** which has no force. πόλιν νεόπτολιν

I dedicate you hill (the seat and camp
of Amazons, when with ill will to Theseus
they came in war, and fenced that high-fenced town,
a new town 'gainst the old, and sacrificed
to Arès, whence the rock and hill are named
the Areopagus) on which the people's
Awe and his brother Fear shall check, alike
by day and night, wrong-doing, if the people
themselves admit no changes in my laws.
No beverage shalt thou find if with foul sewers
and mire thou stainest the pellucid stream.
I charge the people cherish and revere
neither a lawless nor despotic form,
and not to cast all fear outside the state,
for who of mortals fearing naught is just?
If you do duly dread this awful court,
then shall you have a bulwark of the land
and city-safeguard, such as no man hath

will be the New Town fortified with a wall, *πύργος* (not 'tower'), over against the Old Town, *the* Πόλις. The western part of the northern wall of the Acropolis, called *τὸ* Πελασγικόν, was opposite that 'wide long chasm' in the rock, *τὸ ἱερὸν τῶν Σεμνῶν*, at the base of the Areopagus, into which Athana conducts the Eumenides, vv. 961 foll. The valley between the two hills is narrow.

644. τό δ' 'ἦμαρ. *τό τ'* Grotius. Weil prefers *κατ'*, as at Soph. *El.* 259. *κατ' ἦμαρ καὶ κατ' εὐφρόνην.*

645. μηπικαινόντων όμουσ (with a small *ν* written above before *όμ*). *μὴ 'πικαινούντων* Stephanus.

646. So M, except βο ρ βό ρ ω.

648. μὴδὲ for the second *μήτε*, which is given by G. Ven. Fl.

649. βουλέυω σεθεν, with σέβειν in the margin.

οὔτ᾽ ἐν Σκύθαισιν οὔτε Πέλοπος ἐν τόποις.
κερδῶν ἄθικτον τοῦτο βουλευτήριον,
αἰδοῖον, ὀξύθυμον, εὑδόντων ὕπερ
ἐγρηγορὸς φρούρημα γῆς καθίσταμαι.
ταύτην μὲν ἐξέτειν᾽ ἐμοῖς παραίνεσιν
ἀστοῖσιν ἐς τὸ λοιπόν. ὀρθοῦσθαι δὲ χρή,
καὶ ψῆφον αἴρειν καὶ διαγνῶναι δίκην
αἰδουμένους τὸν ὅρκον. εἴρηται λόγος.

Χορός

καὶ μὴν βαρεῖαν τήνδ᾽ ὁμιλίαν χθονὸς
ξύμβουλός εἰμι μηδαμῶς ἀτιμάσαι.

655. **σκύθῃσιν.** *σκύθαισιν* Farn.

656. The asyndeton seems to accord with the simple dignity of the style, and the solemnity of Athana's peroration. This *κερδῶν ἄθικτον βουλευτήριον* is also the grand condition of deliverance from the Erinnyes. It supplies the major of the poet's syllogism: 'Those who can procure an incorruptible court of justice, can do without Furies'. Aeschylus assumes that you can procure that court, and proceeds to rid you of the Furies. Plutarch has well remarked, *Reip. Ger.* 29, 'that any constitution is virtually destroyed by that citizen who first takes a bribe, or gives a vote out of favour'. That man is 'bribed' who does anything in a public capacity, or that is of a public nature, out of favour, when, without the favour, he would act differently from a sense of right.

659. **ἐξ ἔστει ν᾽.** *ἐξέτειν᾽* Ven.

662. **αἰδουμένοισ.** Canter corrected it. *εἴρηται λόγος* probably represents *εἴρηκα*, like Latin 'Dixi', and 'J'ay dit'.

In the ensuing altercation, so irregular in itself and yet so regularly conducted, as the Erinnyes have the first word, v. 663, so Apollo must have the last, and say three verses corresponding to theirs, 683-685.

It is clear from v. 694, *τευχέων*, that there are *two* balloting-urns. I suppose that one was placed conveniently for one half of the judges, and one for the other: they do not sit with their backs to the house. Each judge is provided with a black ball for condemnation and a white one for acquittal. He drops one of these in the urn nearest to him, when his turn comes to vote. No one knows how he votes. The place of the urn signifies nothing.

The mode adopted (whatever it was) for grouping the persons on the stage, of

either on Scythia's steppes or Pelops' soil.
This senate, out of reach of gain, revered,
and fierce in anger, I do constitute
the land's unsleeping guard o'er them who sleep.
This warning to my people I have stretched
thus far, for future time. Now must ye rise,
take up the votes, and, reverencing your oath,
give sentence in this suit. My word is said.

Chorus

I also am a warner to this land
by no means to contemn our fearful band.

whom the Areopagites are the most important in this tableau, made it natural that only one Erinnys should speak out of each pair.

663, 4. Erinnys. "That is your advice, Lady Athana. Mine is that they do not make light of me".

While she says this, Areopagite 1 goes and drops a black ball in an urn.

665, 6. Apollo. "I advise them not to think to nullify my oracles, the will of Zeus". A. 2, a white ball.

667, 8. Erinnys. "As for you, you meddle in murder-suits, and give false oracles". A. 3 condemns.

669, 70. Apollo. "My Father meddled too. Was He wrong?" A. 4 acquits.

671, 2. Erinnys. "You interfered with our sisters, the Moerae". A. 5 condemns.

673, 4. Apollo. "I did what I could for my friend, in his time of need". A. 6 acquits.

675, 6. Erinnys. "You hocussed the venerable Moerae". A. 7 condemns.

677, 8. Apollo. "And put you asleep at Delphi. You can do nothing". A. 8 acquits.

679, 80. Erinnys. "So you say. This land shall see". A. 9 condemns.

681, 2. Apollo. "Your time is past. 'Tis I shall win". A. 10 acquits.

683, 4. Erinnys. "Insolent! I 'll wait; and bless or ban". A. 11 condemns.

(3 *lines* Apollo). "And I will bless, so help me Zeus and Pallas"! A. 12 acquits.

᾿Απόλλων

κἄγωγε χρησμοὺς τοὺς ἐμούς τε καὶ Διὸς
ταρβεῖν κελεύω, μηδ᾿ ἀκαρπώτους κτίσαι.

Χορός

ἀλλ᾿ αἱματηρὰ πράγματ᾿ οὐ λαχὼν σέβεις,
μαντεῖα δ᾿ οὐκέθ᾿ ἁγνὰ μαντεύει νέμων.

᾿Απόλλων

ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων
πρωτοκτόνοισι προστροπαῖς ᾿Ιξίονος;

Χορός

(5.) τοιαῦτ᾿ ἔδρασας καὶ Φέρητος ἐν δόμοις·
(6.) Μοίρας ἔπεισας ἀφθίτους θεῖναι βροτούς.

᾿Απόλλων

(7.) οὔκουν δίκαιον τὸν σέβοντ᾿ εὐεργετεῖν,
(8.) ἄλλως τε πάντως χὤτε δεόμενος τύχοι:

Χορός

(9.) σύ τοι παλαιὰς διανομὰς καταφθίσας
(10.) οἴνῳ παρηπάφησας ἀρχαίας θεάς.

667. *οὐ λαχὼν.* See Dem. *Meid.* 573 for the punishment of death inflicted on an Athenian who sat as dicast, *οὐ λαχών.* Then, *σέβεις* is rightly compared in signification with *τίεις*, 'take part in'.

668. **μαντέυσ η ι μένων.** I edit *μαντεύει* because the future tense mars all the force of the remark. Herm. changed *μένων* to *νέμων.* The reproach is very severe: "You are a mischievous and impertinent meddler in other people's business, and you do your own business vilely".

670. Next to this come, in the MSS, vv. 679-682, which were first seen to be

Apollo

And I, too, bid you stand in awe of mine
and Zeus his oracles, nor make them fruitless.

Chorus

Thou with no right meddlest in murder-suits,
and dost divine and give foul divinations.

Apollo

My Father, too, went wrong in his awards
on the first homicide's appeal, Ixion's?

Chorus

Such, too, thy practices in Pheres' house;
thou madest the Moerae make a man immortal.

Apollo

Was it not just, then, to befriend a man
who honoured me; and that, when he had need?

Chorus

Blighting primeval dispensations, thou
with wine didst hocus ancient goddesses.

out of place by the anonymous Editor whom Weil quotes as 'Gothanus'.

674. **ἄλλω στε πάντ .....–̓χῶ τε.** Correctly in copies.

675. **παλαιὰς δαίμονας** MSS. *διανομὰς* Cobet, who found the two lines quoted with that reading in a Schol. on Eur. *Alc.* 12. The word διανομὴ is written *diamone* twice, Plin. *Epp.* 10. 117, 118, Elzevir, 1653. *καταμόνας*, in Hesych. s. v., ought to be *κατανομάς· τὰς μισθώσεις τῶν ἐργατῶν εἰς χρόνον.* The spiteful sigmatismus is remarkable, as in *ἔσωσά σ' ὡς ἴσασιν* Ἑλλήνων *ὅσοι* Eur. *Med.* 476.

676. **οἴνῳ παρηπάτησας** MSS. This is the only place quoted for the verb *παρα-*

'Απόλλων

(11.) σύ τοι τάχ' οὐκ ἔχουσα τῆς δίκης τέλος
(12.) ἐμεῖ τὸν ἰὸν οὐδὲν ἐχθροῖσιν βαρύν.

Χορός

(1.) λέγεις· ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης
(2.) βαρεῖα χώρᾳ τῇδ' ὁμιλήσω πάλιν.

'Απόλλων

(3.) ἀλλ' ἔν τε τοῖς νέοισι καὶ παλαιτέροις
(4.) θεοῖς ἄτιμος εἶ σύ· νικήσω δ' ἐγώ.

Χορός

ἐπεὶ καθιππάζει με πρεσβῦτιν νέος,
δίκης γενέσθαι τῆσδ' ἐπήκοος μένω,
ὡς ἀμφίβουλος οὖσα θυμοῦσθαι πόλει.

'Απόλλων

. . . .
. . . .
. . . .

πατᾶν, not given at all in Suidas and Hesychius. The proper verb to express mean trickery like this is παραπαφίσκω, as when "Υπνος says, *Il.* 14. 358 :

ὄφρ' ἔτι εὕδει
Ζεύς, ἐπεὶ αὐτῷ ἐγὼ μαλακὸν περὶ κῶμ' ἐκάλυψα,
"Ηρη δ' ἐν φιλότητι παρήπαφεν εὐνηθῆναι,

where the trickery is similar. The 1 aor. παρηπάφησε ought to be read for παρέφησε· ἠπάτησε, in Hesychius: he also has παρήπαφεν· ἠπάτησεν. The fut. ἀπαφήσεις, Anth. 12. 26. The epic 1 aor. of ἐξαπαφίσκω occurs Hom. *Ap.* 375:—

καὶ τότ' ἄρ' ἔγνω ᾗσιν ἐνὶ φρεσὶ Φοῖβος 'Απόλλων
οὕνεκά μιν κρήνη καλλίρροος ἐξαπάφησεν.

Apollo

Getting no sanction of thy claim, thou soon
shalt void the venom which not hurts thy foes.

Chorus

Thou sayest so; but if I lose the suit,
I'll haunt this country to its grievous hurt.

Apollo

But both among the young and elder gods
thou art unhonoured, and 'tis I shall win.

Chorus

Since thou young god ridest down the ancient goddess,
I stay to be a hearer of the sentence,
between two minds, to ban or bless the land.

Apollo

. . . .
. . . .
. . . .

where Apollo himself is tricked by the nymph Telphusa. Opp. *Hal.* 3. 94 has *ἐξαπάφησαν*.

685. **ἀμφίβολος** MSS. *ἀμφίβουλος* Turnebus.

The three verses supplying the lacuna might represent Apollo as saying:

ἤδη τιν' ἐχρῆν τοὺς πάλους διασκοπεῖν·
καὶ τὰς μὲν ἔρρειν, τὸν δὲ σωθῆναι, θεά,
Δίκης θ' ἕκατι, σοῦ τε, καὶ Διὸς τρίτου.

Below, v. 710, Orestes duly ascribes his escape to Apollo, Pallas, and Zeus; but Apollo speaking would rely rather on his plea "*δικαίως*" v. 565, and say *Δίκης* for *ἐμοῦ*.

'Αθάνα

ἐμὸν τόδ' ἔργον λοισθίαν κρῖναι δίκην,
ψῆφον δ' Ὀρέστῃ τήνδ' ἐγὼ προσθήσομαι·
μήτηρ γὰρ οὔτις ἐστὶν ἥ μ' ἐγείνατο,
τὸ δ' ἄρσεν αἰνῶ πάντα πλὴν γάμου τυχεῖν,
ἅπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
οὕτω γυναικὸς οὐ προτιμήσω μόρον
ἄνδρα κτανούσης δωμάτων ἐπίσκοπον·
νικᾷ δ' Ὀρέστης κἂν ἰσόψηφος κριθῇ.
ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους
ὅσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος.

'Ορέστης

ὦ Φοῖβ' Ἄπολλον, πῶς ἀγὼν κριθήσεται;

Χορός

ὦ Νὺξ μέλαινα μῆτερ, ἆρ' ὁρᾷς τάδε;

'Ορέστης

νῦν ἀγχόνης μοι τέρματ', ἢ φάος βλέπειν.

686. λοισθίαν (sub. ἐμὲ). Here it means 'after the twelve votes are sorted'. She holds up a white ball to view as she speaks, and, assuming her full authority as the divine founder of that court, declares: that by virtue of that vote of hers Orestes has a majority, νικᾷ, in case, κἂν, the votes actually given are equal. She does not drop her white ball in an urn. She keeps it as a token and symbol of what shall be the rule and practice in every like case hereafter.

This is how Cicero (very clearly, *pro Mil.* 3) understood this matter of the 'calculus Minervae': in the same way also Stanley, Schütz, Bothe, Müller, Schömann, Weil, Paley, Drake. Müller and Schömann especially have discussed the question in an exhaustive and thorough manner.

On the other side Hermann, Dindorf, Linwood think that this first Areopagite

Athana

My part is, last of all, to judge the case,
and to Orestes I shall give this vote.
There is no mother who bore me; in all things
with all my heart, except in taking wedlock,
I laud the male, and am my Sire's own child.
So will I not give preference to her fate,
the wife's, who slew her lord, the household's master.
Orestes wins though found with equal votes.
Now, judges, ye on whom this task is laid,
cast forth with speed the ballots from the urns.

Orestes

O Phoebus! how will it be judged, this contest?

Chorus

O Night! black mother! dost behold this crisis?

Orestes

Strangling is now my goal, or dawn of light.

court consisted of an odd number of judges, perhaps 15; that Minerva actually gave her vote in the urn like the rest; that the votes for each side were found to be equal, and so Orestes was acquitted.

Hermann argued for his view with great vigour and even acrimony against Müller and Schömann. We have the assurance that no passage has been overlooked and no point missed, on either side. After working the arguments over with much interest and curiosity, I feel that Müller is right.

690, 3. θυμῶ. νικᾶ. κριθῇ.

697. με̄ρ, for *μῆτερ*.

698. νᾶυ for *νῦν*. Abresch first gave this line to Orestes; 697-700 being given to $\overset{M}{\epsilon\upsilon}$ in M.

Χορός

ἡμῖν γὰρ ἔρρειν ἢ πρόσω τιμὰς μένειν.

Ἀπόλλων

πεμπάζετ᾽ ὀρθῶς ἐκβολὰς ψήφων, ξένοι,
τὸ μὴ ἀδικεῖν σέβοντες ἐν διαιρέσει·
γνώμης ἀπούσης πῆμα γίγνεται μέγα,
παροῦσα δ᾽ οἶκον ψῆφος ὤρθωσεν μία.

Ἀθάνα

ἀνὴρ ὅδ᾽ ἐκπέφευγεν αἵματος δίκην,
ἴσον γάρ ἐστι τἀρίθμημα τῶν πάλων.

Ὀρέστης

ὦ Παλλάς, ὦ σώσασα τοὺς ἐμοὺς δόμους,
γαίας πατρῴας ἐστερημένον σύ τοι
κατῴκισάς με· καί τις Ἑλλήνων ἐρεῖ·
Ἀργεῖος ἀνὴρ αὖθις, ἔν τε χρήμασιν
οἰκεῖ πατρῴοις, Παλλάδος καὶ Λοξίου
ἕκατι, καὶ τοῦ πάντα κραίνοντος τρίτου
Σωτῆρος· ὃς πατρῷον αἰδεσθεὶς μόρον

699. *γὰρ* refers to *ἆρ᾽ ὁρᾷς τάδε*; v. 697. Understand *ἀνάγκη* with *ἔρρειν*. Then MSS and Editors, **τιμὰς νέμειν**. Their office is *ποινὰς νέμειν*, not *τιμάς*, and we must read *μένειν*.

700. M marks a change of speaker here by a dash at the beginning of the line. Victorius first gave the lines to Apollo.

701. *in diribitione*, not "in diremtione" with Lat. Fr.

702. **γν ώ μησδ᾽ ἀπό υσησ. πῆμαγί νεται μέγα·** I omit the δ᾽ because nothing is so proper as an asyndeton in the enunciation of a gnome like this.

703. **βαλô υσατ᾽ ὁ ῖ κον.** So all Editors and Weil. Aeschylus would never

Chorus

We come to naught or else our rights abide.

Apollo

Friends, count aright the outcome of the votes,
and practice no unfairness in the sorting:
a judgement absent, there ensues much woe;
and one vote present rights a house again.

Athana

He is absolved from bloodshed's penalty:
the count of votes for each side is the same.

Orestes

O Pallas, who hast saved my house, when I
was of my native land bereft, thou hast
restored me; and each Greek shall say: "Again
an Argive, in his father's rich domain
he dwells, by grace of Pallas, Loxias,
and the all-ratifying third, the Saviour,"
who saves me, honouring my father's fate

represent a voting-pebble as 'setting up again a house or household by hitting it'. The true reading is *παροῦσα δ'*; and the metaphor in *πῆμα* and *ὤρθωσεν* that of a storm-tost ship.

704. ὅ γ'. *ὅδ'* Ven. Fl.

706, 7. 'ῶ σώσα, σα written over. *γαίας* Dind. for καὶ γῆς.

709. ἀνὴρ MSS. *ἁνὴρ* Porson.

712. Zeus had a temple, *Δισωτήριον*, on the Acropolis. Weil regards *δρῶν* as an error caused by *μόρον* written above it. It ought to be *παρείς*, 'having set aside', or the like.

σώζει με, μητρὸς τάσδε συνδίκους ὁρῶν.
ἐγὼ δὲ χώρᾳ τῇδε καὶ τῷ σῷ στρατῷ
τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον
ὁρκωμοτήσας, νῦν ἄπειμι πρὸς δόμους.
[μήτοι τιν' ἄνδρα δεῦρο πρυμνήτην χθονὸς
ἐλθόντ' ἐποίσειν εὖ κεκασμένον δόρυ.
αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε
τοῖς τἀμὰ παρβαίνουσι νῦν ὁρκώματα
ἀμηχάνοισι πράξομεν δυσπραξίαις,
ὁδοὺς ἀθύμους καὶ παρόρνιθας πόρους
τιθέντες, ὡς αὐτοῖσι μεταμέλῃ πόνος.
ὀρθουμένων δέ, καὶ πόλιν τὴν Παλλάδος
τιμῶσιν ἀεὶ τήνδε συμμάχῳ δορὶ
αὐτοῖσιν ἡμεῖς ἐσμεν εὐμενέστεροι.]
καὶ χαῖρε, καὶ σὺ καὶ πολισσοῦχος λεώς.
πάλαισμ' ἄφυκτον τοῖς ἐναντίοις ἔχοι
σωτήριόν τε καὶ δορὸς νικηφόρον.

713. Athana was also "Σώτειρα, παρὰ τοῖς Ἕλλησι," Hesych. s. v.

715. πλειστήρης, 'furnishing, or furnished with, the greatest amount', τὰ πλεῖστα, on the analogy of πεντήρης, from *αρω, not ἐρέσσω. In *Choeph.* 1029, πλειστηρίζομαι seems to mean 'I declare Loxias to be most abundantly chargeable with imputations'. See J. Poll. p. 277, Bekker.

717-726. Dind. and Weil mark the interpolation from v. 719 to 726, for it seems indubitable, from the style, that there is an interpolation. I add to it vv. 717, 718, because they are too meagre, curt, and inadequate an account of the oath. The things objected to by Weil and Dind. are: τότε, v. 719, the hyperbaton of νῦν, v. 720, the πράξομεν δυσπραξίαις, v. 721, the πόνος of v. 723, ὀρθουμένων v. 724, τιμῶσιν v. 725, and ἐσμεν v. 726. It may be added that this is the only place where μεταμέλειν is found in Aesch., or πράσσειν ὡς (the Latin *faciam ut eum poeniteat*); the word παρόρνιθας occurs only here: it was this, perhaps, which suggested Horace, *Carm.* 1, 15, 5, "mala ducis avi domum", and *Epod.* 10, 1, 'mala saluta navis

although he saw these pleaders for my mother.
Now with this country and thy fighting men
when I have plighted oath, to last henceforth
for all surviving time, I will go home:
[an oath that no man, pilot of my land,
come here to brandish his well practised spear.
Myself, then in the grave, will yet effect,
by hampering mischances, that they rue
their pains, who contravene my present oaths:
will bring about for them despondent marches,
and paths attended by ill-omened birds.
If they uphold these oaths, and always honour
Pallas her city with confederate spear
I shall the kinder be to them.] Farewell,
thou and this state-guard host; and may it have
resistless force to grapple with its foes,
to bring it safety, triumph to its spear.

exit alite''. It is possible to give a translation of the rejected lines, after making many allowances for the interpolator; but the proper emendation of spurious verses would result in new ones.

Much care was taken to exclude interpolations such as this. Lycurgus the orator passed a law enacting that well authenticated copies of the tragedies of Aeschylus, Sophocles, and Euripides should be preserved in the public treasury; and that it should be unlawful for any of them to be presented on the stage unless the Chief Secretary of State, *ὁ γραμματεὺς τῆς πόλεως*, were present, with the authorized version before him, to take note of any divergence, omission, or interpolation made by the actors. This enactment, however, is one of that kind which is easily evaded and is soon set aside; and the interpolation may even have been made in the 130 years between 459 B.C. and the law of Lycurgus. Plut. *Vit. Orat.* Lycurgus.

728. ἔχοις MSS. The wish is idle, addressed to Athana; suitable as expressing gratitude to Athens: therefore, *ἔχοι*.

Apollo and Orestes leave, followed by the twelve judges.

Χορός

(στρ. ά)

ἰώ, θεοὶ νέοι,
παλαιοὺς νόμους
καθιππάσασθε κἀκ χερῶν εἵλεσθέ μου·
ἐγὼ δ' ἄτιμος ἁ τάλαινα βαρύκοτος
στενάζω ; τί ῥέξω ;
γένωμαι δυσοίστα πολίταις·
ἐν γᾷ τᾷδε, φεῦ,
ἰὸν ἰὸν ἀντιπενθῆ μεθεῖσα καρδίας,
σταλαγμὸν χθονὶ
ἄφορον, ἐκ δὲ τοῦ
λειχὴν ἄφυλλος ἄτεκνος, ὦ δίκα, δίκα,
πέδον ἐπισύμενος
βροτοφθόρους κηλῖδας ἐν χώρᾳ βαλεῖ.
ἔπαθον, ὤ, μεγάλα τοι,
κόραι δυστυχεῖς Νυκτὸς ἀτιμοπενθεῖς.

730. **ἰὼ θέοι νεώτεροι.** I write *νέοι* as a better correlative of *παλαιοὺς*, v. 731 : because an iambic dimeter is not a fit measure in which to lead off a burst of passion, but a dochmius is ; because an analysis of the metres shows that all the lines are either dochmiac or bacchiac or trimeter iambic, finishing off with one composed of a dochmius, dactyl and trochaic dipodia.

733. **ἡ τάλαινα.**

734, 5. These two verses come after v. 742 in the MSS. Weil transposed them, and restored both syntax and connexion of ideas.

735. **δύσοιστα.** *δυσοίστα* Müller, an Old Attic poetic form, of which there are several examples in Aeschylus. The line is bacchiac trimeter. The correct discrimination of the verses had not been made by any of my predecessors.

O ye youngster gods!
ye my statutes old
have ridden down and snatched them from my aged grasp.
And I all-scorned, forlorn, in this my grievous spite
but murmur? nay do—what?
Let's make us—destructful—to th' folk here!
on this country, ugh!
casting grief-avenging drops! venom! venom from our heart!
a rain noisome to
this land; whence shall come
a tetter eating buds and babes, Io for Right!
darting upon the ground,
and scatter health-destroying pest-spots on the soil.
I have endured hardships immense!
th' ill-starred girls of Night, we of unseemly sorrows.

740. **λι χῆν** MSS. Then **ἰὼ δίκα.** I write *ὦ δίκα, δίκα*, like *ὦ πόλις, πόλις*, because the verse is clearly an iambic trimeter.

742. **βαλεῖν** MSS. *βαλεῖ* Turnebus.

743. **ἔπαθον ἰ ὼ μεγάλατοι.** The line is either cretic or bacchiac dimeter with a resolved arsis: therefore I write *ὤ*. *τοι* is the enclitic particle accentuating a preceding epithet.

745, foll. It is important to observe that the Furies are not in any way cajoled by Athana. Both in *οὐ νενίκησθ'* and *οὐκ ἔστ' ἄτιμοι* *infra* she calls their attention to the fact that Zeus and six judges are on one side, and themselves, the Erinnyes, and six judges on the other. In such a deadlock, and when they have formally entrusted the arbitrament to her, v. 405, Athana submits that they cannot fairly object if she chooses to give her vote on her father's side.

'Αθάνα

ἐμοὶ πίθεσθε μὴ βαρυστόνως φέρειν·
οὐ γὰρ νενίκησθ', ἀλλ' ἰσόψηφος δίκη
ἐξῆλθ' ἀληθῶς, οὐκ ἀτιμίᾳ σέθεν.
ἀλλ' ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια παρῆν,
αὐτός θ' ὁ χρήσας αὐτὸς ἦν ὁ μαρτυρῶν
ὡς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν.
ὑμεῖς δὲ μὴ θυμοῦσθε, μηδὲ τῇδε γῇ
βαρὺν κότον σκήψησθε, μηδ' ἀκαρπίαν
τεύξητ' ἀφεῖσαι μαινάδων σταλάγματα,
βοτῆρας ἄχναις σπερμάτων ἀνημέρους.
ἐγὼ γὰρ ὑμῖν πανδίκως ὑπίσχομαι
ἕδρας τε καὶ κευθμῶνας ἐνδίκου χθονός,
λιπαροθρόνοισιν ἡμένας ἐπ' ἐσχάραις,
ἕξειν, ὑπ' ἀστῶν τῶνδε τιμαλφουμένας.

Χορός

(ἀντ. ά)

ἰώ, θεοὶ νέοι,
παλαιοὺς νόμους
καθιππάσασθε κὰκ χερῶν εἵλεσθέ μου·
ἐγὼ δ' ἄτιμος ἁ τάλαινα βαρύκοτος

745. πείθεσθε. *πίθεσθε* Turnebus.

746. ἰ-' . . . σό ψηφοσδίκη, a reading not recorded in the editions.

749, 50. ἀυτό-σθ' ὁ . . . θήσασ. *χρήσας* Turnebus. Then, ὡ ςταῦτ'.

751, 2. ὑμεῖ σ δέτε τῆιδεγῆι βαρὺν κότο ν σκήψησθε· μηθυμό υσθε. The scribe omitted *μὴ θυμοῦσθε* by mistake, and then inserted it in a wrong place. The restoration is Weil's, after some attempts made by Hermann and others.

Athana

Yield to me not to take it angrily:
you are not worsted: with like votes the suit
did truly issue, in no scorn of you.
Clear evidence from Zeus appeared; and he
who gave it also gave the oracle
that, this deed done, Orestes should receive
no harm. Be not ye wroth, nor at the land
launch your grave rancour, nor create a dearth
by dropping foam-flakes from your frenzied breasts,
ungentle shepherds of the sprouting seeds.
I in good faith engage that ye shall have
dwellings and haunts beneath this righteous earth,
seated at altars girdled with bright thrones,
and magnified by these my citizens.

Chorus

O ye youngster gods!
ye my statutes old
have ridden down and snatched them from my aged grasp.
And I all-scorned, forlorn, in this my grievous spite

753. **τέυξητ'.** Then **δαι μόνων.** The corruption is an anagrammatic one for *μαινάδων*, a term which the Furies applied to themselves above, v. 470. The other suggestions, of which Weil's *μαινολῶν* is the latest I know, are such as *πνευμόνων* Wakef., *δαΐων* Herm.

754. **βρω τῆρ ασ ἀιχμὰσ** MSS and Schol. *βοτῆρας* Weil, like *φιτυποιμένος* below, v. 865. *ἄχναις* Wieseler, 'the sheaths of the young seeds'. Corrections such as these are like beautiful poems.

στενάζω; τί ῥέξω;
γένωμαι δυσοίστα πολίταις·
ἐν γᾷ τᾷδε, φεῦ,
ἰὸν ἰὸν ἀντιπενθῆ μεθεῖσα καρδίας,
σταλαγμὸν χθονὶ
ἄφορον, ἐκ δὲ τοῦ
λειχὴν ἄφυλλος ἄτεκνος, ὦ δίκα, δίκα,
πέδον ἐπισύμενος
βροτοφθόρους κηλῖδας ἐν χώρᾳ βαλεῖ.
ἔπαθον, ὤ, μεγάλα τοι,
κόραι δυστυχεῖς Νυκτὸς ἀτιμοπενθεῖς.

Ἀθάνα

οὐκ ἔστ᾽ ἄτιμοι· μηδ᾽ ὑπερθύμως ἄγαν
θεαὶ βροτῶν στήσητε δύσκηλον χθόνα
. . . .
κἀγὼ πέποιθα Ζηνί, καί, τί δεῖ λέγειν;
καὶ κλῇδας οἶδα δώματος μόνη θεῶν
ἐν ᾧ κεραυνός ἐστιν ἐσφραγισμένος.
ἀλλ᾽ οὐδὲν αὐτοῦ δεῖ. σὺ δ᾽ εὐπιθὴς ἐμοὶ
γλώσσης ματαίας μὴ ᾽κβάλῃς ἐπὶ χθόνα
καρπὸν φέροντα πάντα μὴ πράσσειν καλῶς.

775. So M etc. Herm. quotes Soph. *O.C.* 1041, *κύριον στήσω τέκνων*. Linwood prefers *κτίσητε*. The Schol. *δύσκηλον· δυσθεράπευτον*, derives it from *κήλη*, *ramex*. Weil expected a word formed from *κηλίς*, to mean 'contaminated', and proposed *δύσκηλιν*. Aesch. regarded *δύσκηλος* as connected with *κηλέω* (whether he was wrong or right) and as the opposite of *εὔκηλος*, which he uses *Agam.* 455, according to my conjecture *εὔκαλοι*. Hesych. has, *εὐκαλεῖ· ἀτρεμίζει. εὐκάλεια· ἡσυχία. εὔκαλον· ὅσιον.*

but murmur? nay do—what?
Let's make us—destructful—to th' folk here!
on this country, ugh!
casting grief-avenging drops! venom! venom from our heart!
a rain noisome to
this land; whence shall come
a tetter eating buds and babes, Io for Right!
darting upon the ground,
and scatter health-destroying pest-spots on the soil.
I have endured hardships immense,
th' ill-starred girls of Night, we of unseemly sorrows.

ATHANA

Ye are not scorned. Make not in too much wrath,
ye deities, men's land disquieted
. . . .
I too put faith in Zeus, and—wherefore say it?—
alone of gods I know that chamber's keys
where lies the thunder sealed and registered.
But there's no need of it. O yield to me!
and cast not on the earth from reckless tongue
the seed that makes all other seed to fail.

Supposing that Aesch. used *δύσκηλος* as meaning 'unquiet' then a line is lost which completed the expression of thought; and Weil's 'ratio antithetica' indicates a lacuna. The line would mean:

λιμοῦ νόσων τε προsδοκῶσαν ἐsβολάs.

777. δωμάτων MSS. *δώματος* Casaubon.
779. εὐπειθὴς MSS. *εὐπιθὴς* Hermann.

κοίμα κελαινοῦ κύματος πικρὸν μένος·
ὡς, σεμνότιμος καὶ ξυνοικήτωρ ἐμοί,
πολλῆς δὲ χώρας τῆσδε τἀκροθίνια,
θύη πρὸ παίδων καὶ γαμηλίου τέλους,
ἔχουσ᾽, ἐς ἀεὶ τόνδ᾽ ἐπαινέσεις λόγον.

Χορός

(στρ. β′)

ἐμὲ παθεῖν τάδε·
φεῦ·
ἐμὲ παλαιόφρονα,
κατά τε γᾶν οἰχνεῖν·
φεῦ·
ἀτίετον μύσος·
πνέω τοι μένος,
ἅπαντά τε κότον·
οἶ οἶ δᾶ φεῦ·
τίς μ᾽ ὑποδύεται πλεύρ᾽ ὀδύνα; θυμὸν
ἄϊε, μᾶτερ, ὦ
Νύξ· ἀπὸ γάρ με τιμᾶν δαναιᾶν θεῶν
δυσπάλαμοι παρ᾽ οὐδὲν ἦραν δόλοι.

783. There was a full stop at *ἐμοὶ*, which Weil removed and put a comma at *ὡς*, joining *ὡς . . . ἐπαινέσεις*. Perhaps *ἐπαινέσει*.

784. **τῆσ-δέτ᾽ ἀκρο θί νια.** *τῆσδε τἀκροθίνια* Turnebus. Herm. and Weil read *τῆσδ᾽ ἔτ᾽* which seriously encumbers the expression.

790. **καταγᾶν ὀ ικεῖ ν** (**κατάτεγᾶν** in the antistrophe). *οἰχνεῖν* Hermann, which is confirmed by Athana's paraphrase, *ἄτιμος ἔρρειν*, v. 803. The meaning is 'go roaming vainly over the world, with no victim to chase and play the vampire on, because they are all dealt with by immaculate courts of justice heedless of my divine sanction!'

Calm the black billow's bitter energy:
most worshipful, my neighbour, thou shalt take
this empire's choicest gifts, burnt offerings made
ere children are begot, or nuptial rites
achieved, and evermore approve my words.

Chorus

Me, me suffer this!
bah!
me with the thoughts of eld!
o'er earth vainly roam!
bah!
a scorned hateful thing!
I breathe furious rage,
and each form of spite.
Oy, oy, da, bah!
what is this smart that creeps under my ribs? O mark
my wrath, mother, O
Night! for the rude-of-hand tricks of the gods have reft
me of my ancient rights, setting me down for naught.

791, 2. This *φεῦ* comes after *ἀτίετον* in mss. Hermann placed it rightly. Then **μῦσοσ.** *μύσος* Ven. Fl.

796. **ὑποδεται πλ ευ ρ ἀσ** (**ὑποδύεται** in the antistrophe). *πλεύρ'* Weil. The verse is dochmiac dimeter.

797. I add the *ὦ* to complete a dochmius: for *ὦ* at the end of a rhythmical order, see v. 316.

798. **τι μῶν** (**.α.** over **ῶ**) **δαμάν . . .** *ων* (**.αν.** over **ω**). The antistrophe has **τι μᾶν δαμί αν.** *δαναιᾶν* L. Dindorf, which Weil adopts, comparing v. 365 and the like. A dochmiac dimeter: *θεῶν* is a monosyllable.

799. **δόλω** (with **οι** over **ω**); in the antistr., **δό λω.** The expression 'have hoisted,

᾿Αθάνα

οὔτοι καμοῦμαί σοι λέγουσα τἀγαθά·
ὡς μήποτ᾽ εἴπῃς πρὸς νεωτέρας ἐμοῦ
θεὸς παλαιὰ καὶ πολισσούχων βροτῶν
ἄτιμος ἔρρειν τοῦδ᾽ ἀπόξενος πέδου.
ἔξεστι γάρ σοι τῆσδε γαμόρῳ χθονός
εἶναι, δικαίως ἐς τὸ πᾶν τιμωμένῃ.
ἀλλ᾽ εἰ μὲν ἁγνόν ἐστί σοι Πειθοῦς σέβας,
γλώσσης ἐμῆς μείλιγμα, καὶ θελκτήριον,
σὺ δ᾽ οὖν μένοις ἄν· εἰ δὲ μὴ θέλεις μένειν,
οὐτἂν δικαίως τῇδ᾽ ἐπιρρέποις πόλει
μῆνίν τιν᾽, ἢ κότον τιν᾽, ἢ βλάβην στρατῷ.

Χόρος

ἐμὲ παθεῖν τάδε·
φεῦ·
ἐμὲ παλαιόφρονα,
κατά τε γᾶν οἰχνεῖν·
φεῦ·
ἀτίετον μύσος·

or ousted, me, as a thing of no account, out of my ancient prerogatives' is strong and appropriate.

800-810. These eleven verses come after the antistrophe in M, a likely mistake of the scribe. Weil seems to be right in placing them here, because Athana more clearly replies to single exclamations and deprecates particular threats of the Furies, which it is more natural she should do on hearing them the first time, and make a more prolonged propitiatory appeal on the second hearing. Thus, παλαιὰ v. 802 is the echo of παλαιόφρονα v. 789, ἄτιμος ἔρρειν v. 803 of κατὰ γᾶν οἰχνεῖν v. 790, μῆνίν τιν᾽ ἢ κότον τιν᾽ of μένος and κότος vv. 793, 4. So Weil. The promise of a

Athana

I will not tire of telling thee thy gains
lest thou an ancient goddess say that, spurned
by me thy junior and this city's guards,
thou art chased a wandering outcast from this soil.
'Tis thine to have thy freehold in this land,
for ever justly honoured. If with thee
Persuasion's majesty, my tongue's caress,
is holy deemed, and keeps its charm, then stay.
If thou wilt not, then canst thou not uprightly
let any wrath, or spite, or harm weigh down
upon this city and its fighting men.

Chorus

Me, me suffer this!
bah!
me with the thoughts of eld!
o'er earth vainly roam!
bah!
a scorned hateful thing!

freehold residence in Athens, v. 804, is also a direct attempt to appease them in their anticipated *κατὰ γᾶν οἰχνεῖν*.

804, 5. These came after v. 810. Weil placed them here in a more probable and intelligible connexion.

804. τῆ-δεγ' ἀμό ιρουχθονοσ. *τῆσδε γαμόρῳ* Dobree.

806. Weil put the comma after *μείλιγμα* and joins *ἁγνὸν . . . καὶ θελκτήριον*. Heimsoeth's *μαλθακτήριον* does not seem so good.

808. θέλ ησ (ει over η).

809. ὅ υτ' ἆν. *οὔτὰν* Wellauer, *οὐτἂν* Herm.

πνέω τοι μένος,
ἅπαντά τε κότον·
οἶ οἶ δᾶ φεῦ·
τίς μ' ὑποδύεται πλεύρ' ὀδύνα; θυμὸν
ἄϊε, μᾶτερ, ὦ
Νύξ· ἀπὸ γάρ με τιμᾶν δαναιᾶν θεῶν
δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

'Αθάνα

ὀργὰς ξυνοίσω σοι, γεραιτέρα γὰρ εἶ,
καὶ τῷ μὲν εἶ σὺ κάρτ' ἐμοῦ σοφωτέρα·
φρονεῖν δὲ κἀμοὶ Ζεὺς ἔδωκεν οὐ κακῶς.
. . . .
ὑμεῖς ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα
γῆς τῆσδ' ἐρασθήσεσθε· προὐννέπω τάδε.
οὑπιρρέων γὰρ τιμιώτερος χρόνος
ἔσται πολίταις τοῖσδε· καὶ σὺ τιμίαν
ἕδραν ἔχουσα πρὸς δόμοις 'Ερεχθέως
τεύξει παρ' ἀνδρῶν καὶ γυναικείων στόλων
ὅσ' ἂν παρ' ἄλλων οὔποτε σχέθοις βροτῶν.
[σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλῃς

825. **καί τοι μὲν σὺ κὰρ τ'.** *καὶ τῷ μὲν εἶ σὺ* Wieseler. The Scholium explains *τῷ* by *διὰ τὸν χρόνον*. Compare Hom. *Il.* 19. 218, Ulysses is speaking:

. . . *ἐγὼ δέ κε σεῖο νοήματί γε προβαλοίμην*
πολλόν, ἐπεὶ πρότερος γενόμην.

826. The abruptness of transition, and the want of a line to suit the exact correspondence of iambic systems induced Weil to mark a lacuna here with the mean-

I breathe furious rage,
and each form of spite.
Oy, oy, da, bah!
What is this smart that creeps under my ribs? O mark
my wrath, mother, O
Night! for the rude-of-hand tricks of the gods have reft
me of my ancient rights, setting me down for naught.

Athana

Thine anger I will bear: thou art my senior,
and thereby wiser far than I; and yet
to me, too, Zeus not sparingly gave wit.
. . . . ,
If ye repair to some extraneous soil
ye will regret this land: I give ye warning.
Time flowing on shall still more glorious be
for these inhabitants. By Erechtheus' halls
thou having honoured residence shalt get,
from men and trains of women, tributes such
as thou wouldst never have from other men.
[Then fling not broadcast, thou, on my domains

ing "itaque me audi optima suadentem". The Scholium is also λείπει ὁ καί. The line might be:

πείθει φιλοφρονῶν τις οὐ τὰ χείρονα.

827. ὑμεῖς δ' MSS. I omit δ'. The asyndeton is better, and this may be the place to which λείπει ὁ καὶ belongs.

832. τέυ ξη.

833. ‛ό σηv. ὅσ' ἂν H. L. Ahrens.

834-842. I am constrained to condemn these nine verses. They fit in nowhere.

μήθ᾽ αἱματηρὰς θηγάνας, σπλάγχνων βλάβας
νέων, ἀοίνοις ἐμμανεῖς θυμώμασιν·
μηδ᾽ ἐξελοῦσ᾽ ὡς καρδίαν ἀλεκτόρων
ἐν τοῖς ἐμοῖς ἀστοῖσιν ἱδρύσῃς Ἄρη
ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θρασύν.
θυραῖος ἔστω πόλεμος οὐ μόλις παρών,
ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρως,
ἐνοικίου δ᾽ ὄρνιθος οὐ λέγω μάχην.]
τοιαῦθ᾽ ἑλέσθαι σοι πάρεστιν ἐξ ἐμοῦ,
εὖ δρῶσαν, εὖ πάσχουσαν, εὖ τιμωμένην,
χώρας μετασχεῖν τῆσδε θεοφιλεστάτης.

Χορός

ἄνασσ᾽ Ἀθάνα, τίνα με φῂς ἔχειν ἕδραν;

Ἀθάνα

πάσης ἀπήμον᾽ οἰζύος· δέχου δὲ σύ.

Χορός

καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;

They teem with harsh and vulgar metaphors. They breathe no persuasion; but very much the contrary, as if one should say 'Were I in your place, this is what I would do'.

Dindorf condemned all from 834 to 845. He condemns so much that I did not heed him until I was convinced beyond the possibility of recantation. Verses 843-845 are genuine: my translation of vv. 834-842 was made at a time when I yet hoped that they might be saved.

The ἐν τόποισι τοῖς ἐμοῖσι jars with ἐν τοῖς ἐμοῖς ἀστοῖσιν. If Horace read

thy gory grindstones, banes of youthful breasts,
maddening with passions not inspired by wine.
Nor draw the heart from fighting cocks and plant
among my citizens domestic war
with reckless internecine provocation.
Let foreign war come freely here, in which
shall be a furious passion for fair fame;
I mean no battle of the household bird.]
Such guerdons thou may'st gain from me, and as
kind doer, kindly treated, kindly honoured,
share in this land by gods most well-beloved.

Chorus

What sort of home shall mine be, queen Athana?

Athana

Free from the pain of every grief: accept it.

Chorus

Say I accept: what dignity awaits me?

αἱματηρὰς θηγάνας, so did Martial read "O tempora! O mores!" A lie is soon believed. The right word for 'drawing' a fowl is *ἐξαιρεῖν*, and that is a wrong argument in favour of *ἐξελοῦσ'*. *οὐ μόλις παρὼν* is Latin, *non parum praesens*. *ἐνοίκιαι ὄρνιθες* are Pliny's "villaticae alites", N. H. 23. 1. As soon as the foolish favour of one's prejudice is withdrawn, these lines have nothing to make them acceptable.

846. **φῆσ.** Perhaps *ἕξειν* would be better here.

848. **τί σδέμο ι τι μὴ μέν ει·** One would expect *τίνα δ' ἐμοὶ τιμὴν νεμεῖς;*

Ἀθάνα

ὡς μή τιν᾽ οἶκον εὐθενεῖν ἄνευ σέθεν.

Χορός

σὺ τοῦτο πράξεις ὥστ᾽ ἐμὲ σθένειν τόσον;

Ἀθάνα

τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν.

Χορός

καί μοι πρόπαντος ἐγγύην θήσει χρόνου;

Ἀθάνα

ἔξεστι γάρ μοι μὴ λέγειν ἃ μὴ τελῶ.

Χορός

θέλγειν μ᾽ ἔοικας καὶ μεθιστάναι κότου.

Ἀθάνα

τοίγαρ κατᾷσον οὓς ἐπικτήσει φίλους.

849. ἐυ σθενεῖν. εὐθενεῖν Scaliger.

852. προ παντὸ σ. πρόπαντος Abresch, for πρὸ παντὸς written up to his time.

853. ἔνεστι, Meineke, is not as good as ἔξεστι.

854. θέλξειν and μεθίσταμαι MSS and Edd. But it is much more likely that Aeschylus wrote θέλγειν and μεθιστάναι, which I edit.

855. τοῖ γὰρ καταχθόν᾽ ὀ ῦσ᾽ ἐπι κτησῃ. κατὰ χθόν᾽ οὖσ᾽ means 'being some-

ATHANA

That not one household thrive where thou art not.

CHORUS

Will you effect that I have all this power?

ATHANA

I will steer straight thy worshipper's affairs.

CHORUS

And give me surety for all future time?

ATHANA

What I will not perform I need not promise.

CHORUS

You seem to charm and move me from my wrath.

ATHANA

Then bless with spells the friends whom you will gain.

where about in the world'. *ἐφυμνῆσαι* v. 856 (compare Hesych. *ἐφυμνεῖς· ἐπᾴδεις, Σοφοκλῆς*) suggested to Weil *κατᾷσον* which he puts forward rather diffidently, but no word could suit better. Hesychius gives, *κατῇσαι, i.e. κατᾷσαι· κατακηλῆσαι*, and *κατῃσάτην· κατεκηλησάτην*. The meaning is: 'Tranquillise the fears of your displeasure which are now entertained by those who are to be your friends, by invoking blessings upon them'. The reader will call to mind *δύσκηλον*, v. 775.

Χορός

τί οὖν μ᾽ ἄνωγας τῇδ᾽ ἐφυμνῆσαι χθονί;

᾽Αθάνα

ὁποῖα νίκης μὴ κακῆς ἐπίσκοπα,
καὶ ταῦτα· γῆθεν ἔκ τε ποντίας δρόσου
ἐξ οὐρανοῦ τε κἀνέμων ἀήματα
εὐηλίως πνέοντ᾽ ἐπιστείχειν χθόνα·
καρπόν τε γαίας καὶ βοτῶν ἐπίρρυτον
ἀστοῖσιν εὐθενοῦντα μὴ κάμνειν χρόνῳ,
καὶ τῶν βροτείων σπερμάτων σωτηρίαν·
τῶν δ᾽ εὐσεβούντων εὐφορωτέρα πέλοι·
στέργω γάρ, ἀνδρὸς φιτυποιμένος δίκην,
τὸ τῶν δικαίων τῶνδ᾽ ἀπένθητον γένος.
τοιαῦτα σοὔστι. τῶν ἀρειφάτων δ᾽ ἐγὼ
πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὐ
τήνδ᾽ ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν.

857. Athana being asked by the Eumenides what tokens of good-will they can offer in sign of submission says: 'Let them be such as accord with the absence of all ill-will which marks my victory over you: bless my people in the salubrity of their climate, the fertility of their soil, their cattle, the healthiness of their children, the good behaviour of the great majority of the citizens: I will be answerable myself for their victory in war'.

The other interpretation 'such things as have no evil results when victory is won' (Weil) will not bear examination and reflection. It seems to have taken rise out of the expunged verses, 834-842.

861. **βροτῶν** MSS. *βοτῶν* Stanley.

862. **ευ θεν ο̂ υντασ** (a dot on σ).

864. **τῶ ν δυσσεβό υντω ν δ᾽ ἐκ φ ο ρ ωτέρ α πέλο ι σ·** The δ᾽ is omitted in Ven. Fl. Farn. Herm. keeps *πέλοις*, and those who follow him are content with the meaning 'but may you be rather a carter-out of the impious, as weeds and

Chorus

What do you bid me conjure for this land?

Athana

Such things as suit a victory not ungentle,
even these: that both from earth and dew marine,
that both from sky and winds fair breezes breathe
through genial sunshine and pervade the land:
that copious produce from the earth and herds
may never fail to flourish for this people;
with healthy growth of human seed, but more
prolific in law-fearing men; for I,
like him who shepherds garden-plants, would have
this breed of righteous men exempt from ill.
Such boons are thine. From bloody pageantries
of battle I'll not brook they not ennoble
throughout the world this city paramount.

superfluous plants'. I think δ' εὐσεβούντων was corrupted into δυσσεβούντων: then, naturally, εὐφορωτέρα into ἐκφορωτέρα lest Athana might wish Athens to be more prolific in wicked men than good. Then δ' was inserted: I ascribe its omission in the best copies to the fact that a later hand has often made additions in M of single letters, as here of δ', and s in πέλοις, and after the copies were made. εὐσεβοῦντες does not mean 'god-fearing' but 'righteously-acting'. Neither Aeschylus nor Aristotle ever expected *all* the people in a state would be good, or any *one* of them perfectly so: only that a majority would be well-conducted.

867. σ–ὁ υστι. σοῦ 'στι Ven. Fl. Aug. σοὔστι Porson. 'These are things for thee to give.'

The Eumenides endeavour heartily to carry out Athana's desire, repeating her words or using their equivalents; ἐπίρρυτον, v. 861, suggests ἐπισσύτους v. 877, (for which Meineke need not have proposed ἐπιρρύτους); the εὐηλίως of v. 860, the φαιδρὸν ἁλίου σέλας of v. 879; and the γῆθεν of v. 858, the γαίας of v. 878, etc.

Χορός

(στρ. α΄)

Athenian citizens in war-attire rank themselves at the sides of the stage.

δέξομαι Παλλάδος ξυνοικίαν,
οὐδ᾽ ἀτιμάσω πόλιν,
τὰν καὶ Ζεὺς ὁ παγκρατὴς Ἄρης τε
φρούριον θεῶν νέμει,
ῥυσίβωμον Ἑλλάνων ἄγαλμα δαιμόνων.
ᾇτ᾽ ἐγὼ κατεύχομαι,
θεσπίσασα πρευμενῶς·
ἐπισσύτους βίου τύχας ὀνησίμους
γαίας ἐξαμπρεύσει
φαιδρὸν ἁλίου σέλας.

877. **υἱου** for *βίου*.

878. **ἐξ αμβρ ό σαι** M, G. *ἐξαμϋρόσαι* Ven. Flor. Farn. Four long syllables are required, for the penult of *ἑρμαίαν*, below, could not be shortened by Aesch. Pauw proposed *ἐξαμβρῦσαι*. The aor. of *βρύω* is unknown; the quantity of the *υ* is assumed without warrant; the verb is intransitive. Much the same is the case with *ἐξαμβράσαι*, 'fling out by violent agitation', or, 'extract by fermentation'; it has no aor., and, if it had, the *α* would be short. Meineke has thought of *γαίας ἐξ ἀμβρύξαι* or else *ὀμβρῆσαι*. The *ἐξαμπρεύσει* which I read from conj. satisfies the metre and makes the right sense: 'no miasma, no malaria shall the sun's heat draw up from the earth, but only those exhalations which are favourable conditions and circumstances, *τύχας*, of life'.

ἄμπρον is 'a rope or trace, used in place of a carriage-pole in drawing loads'. Hesych. *τὸ τεταμένον σχοινίον ᾧ ἐχρῶντο ἀντὶ ῥυμοῦ.* *ἀμπρεύειν* is 'to haul by means of such a rope, so that the ploughing oxen are attached tandem-fashion'. Hesych. explains *ἀμπρεύειν· προτονίζειν* (haul a jib-sail up the *πρότονος*), *ἕλκειν*, *ἁμαξηλατεῖν*. In Callim. *Fr.* 234 and Lycoph. 635 *ἀμπρεύειν βίον* is 'drag out a miserable existence'. *ἔξαμπρον* is 'the rope of a windlass for drawing things out of a deep place'. (Gloss. Philox. had better have explained *protelum* by *ἄμπρον* than by *ἔξαμπρον*). Ar. *Lys.* 281:

χὤπως ἐξαμπρεύσομεν
τοῦτ᾽ ἄνευ κανθηλίου

is 'haul it up by the *ἔξαμπρον* without a windlass'. In Arist. *Hist. An.* 24. 2, a

Chorus

Residence I with Pallas will accept,
nor will slight the city where
even Zeus, lord of all, and Arès dwell, a
fortress for celestials,
guarding Grecian altars, pride of Greek divinities.
Now for her I offer prayer,
and benignantly foretell:
the sun's gay splendour shall draw up from earth,
in full streams, effluences
teeming with delight to life.

superannuated mule insists upon *συναμπρεύων* with the other mules, *i. e.* on being tackled on to the rope by which blocks of stone were hauled along.

The "protelo trini boves unum aratrum ducent" of Cato, Non. 363. 10 is: 'three oxen arranged tandem-fashion and pulling at one rope are the complement for each plough'. Dr. J. K. Ingram takes it as formed of *pro-tend-lum*, so as to mean 'the instrument or implement stretched in front'. Ter., Lucr., and Catull. derive it from *telum*, 'missile weapon'. "Protelare dictis" Ter. *Ph.* 1. 4. 35 is ἀκροβολίζεσθαι, 'receive with a volley'. In Lucr. 4. 191 "protelo *stimulatur*" and *ibid.* 2. 531 "protelo *plagarum*", with Catull. 56. 7, "protelo *cecidi*", the etymology imagined by those poets is clearly indicated.

I would propose ὀπισάμπρῳ instead of the ὀπισαμβῶ of Soph. *Fr.* 920, which is formed (L. and S.) from ὀπίσω and ἀναβαίνω. The word is written ὀπισάμβρῳ in Plutarch's *Collection of Proverbs in use at Alexandria*, 3; and by the help of Horace's "ne currente rota *funis eat retro*" the explanation of ὀπισάμπρῳ is tolerably clear: ἐπὶ τῶν ἐπὶ τὸ χεῖρον (κατὰ τῶν χεῖρον, Vatic. Prov. 3, 36) ἐν τοῖς πράγμασι προβαινόντων, Plut. Bears get down a tree hind part foremost, "ursi arborem aversi derepunt", Plin. *N. H.* 8. 36. 54; but the getting up a tree hind part foremost and at the same time making 'one step forward and two back', which latter is our form of the proverb, is not easily imagined.

"On croit que la cause de ce mauvais air vient de ce que tout le terroir des environs d'Alexandrette est fort marécageux; et que *les vapeurs que le Soleil en élève*, causent cette incommodité à ceux qui s'y arrêtent."—Le Bruyn, *Voyages*, vol. ii. p. 473.

ʼΑθάνα

(σύστ. α′)

τάδʼ ἐγὼ προφρόνως τοῖςδε πολίταις
πράσσω, μεγάλας καὶ δυσαρέστους
δαίμονας αὐτοῦ καταναςσσομένη·
πάντα γὰρ αὗται τὰ κατʼ ἀνθρώπους
ἔλαχον διέπειν·
ὁ δέ πη κύρσας ʼΑρέων τούτων
οὐκ οἶδεν ὅθεν
πληγαὶ βιότου . . . .
τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν
πρὸς τάςδʼ ἀπάγει· σιγῶν δʼ ὄλεθρος
καὶ μέγα φωνοῦντʼ
ἐχθραῖς ὀργαῖς ἀμαθύνει.

Χορός

(ἀντ. ά)

δενδροπήμων δὲ μὴ πνέοι βλάβα·
τὰν ἐμὰν χάριν λέγω·

883. **αν ο υσ** (a flourish over **ν ο**).

885–887. As this first system of anapaests spoken by Athana corresponds to the last, vv. 961–972, also spoken by her, we know that these three lines, 885, 6, 7, are a dimeter, a monometer, and a paroemiac. Four syllables are wanting in M, which gives:—

ὁ δὲ μὴ κύρ σασ βαρ έω ντό υτων,
ο υ κὸ ῖ δεν ὅ θενπληγὰι βι ό του·

and Herm. supplied *παρέπαισαν* without any adequate analysis of the passage. Changes of *πη* for *μὴ*, *πληγὰς* for *πληγαὶ*, with *παρέσυρεν* to complete the paroemiac, seemed to me, for some time, sufficient, the meaning being quite clear. But

Athana

These are the things which I gladly procure
for this people, by giving a domicile here
to these daemons august and so hard to appease:
for to them is allotted the charge to control
all human affairs:
and, perhaps, he who meets these Avengers, at times
does not know from what source
the scourges of life have assailed him.
'Tis the sins of his forefathers lead him away
to these judges; and deadly doom, mutely pronounced,
with implacable ire
into dust crushes even a big boaster.

Chorus

May no blight, devastating fruit-trees, breathe
(not for my delight, I mean):

βαρέων cannot possibly be right; and the things proposed, *βαρεῶν* Franz, *πραῶν* Schütz, *ἱλαρῶν* Weil, etc., do not seem to proceed from full consideration. I think *βαρέων* is accounted for by supposing Aesch. to have adopted the Homeric dialectic form *'Αρέων*, from *Il.* 9. 566:

ἐξ ἀρέων μητρὸς κεχολωμένος,

which *ἀραὶ* result in the rousing of the *ἠεροφοῖτις 'Ερινύς*, *ibid.* 571. Then *νιν ἐπῆλθον*, or Hermann's *παρέπαισαν*, or the like, may be supplied to complete the imperfect verse 887. See a fuller account in the Appendix.

889. Hermann inserted *δ'* after *σιγῶν*.

φλογμοί τ' ὀμματοστερεῖς ὕφοιντο
μὴ περᾶν ὅρον τόπων·
μηδ' ἄκαρπος αἰανὴς ἐφερπέτω νόσος·
μῆλά τ' εὐθενοῦντα Πὰν
ξὺν διπλοῖσιν ἐμβρύοις
τρέφοι χρόνῳ τεταγμένῳ· γόνος δὲ Γᾶς
Πλουτόχθων Ἑρμαίαν
δαιμόνων δόσιν τίοι.

Ἀθάνα

(σύστ. β')

ἦ τάδ' ἀκούετε, πόλεως φρούριον,
οἷ' ἐπικραίνει;
μέγα γὰρ δύναται πότνι' Ἐρινὺς
παρά τ' ἀθανάτοις τοῖς ὑπὸ γαίᾳ·

894. **φλοιγμὸσ ὁ μματο στερῆς φυτῶν τὸ.** The σ in φλοιγμὸσ was added by a later hand: φλογμοὶ remains by *anagrammatism*. Then, τ' is given in Fl. ὀμματοστερῆς was introduced to suit φλοιγμὸς. φυτῶντὸ by *anagr.* becomes ὕφοιντο. Weil had proposed ὕφοιτο. The meaning will be like Paus. 10. 17. 6: τὸν Ζέφυρον καὶ Βορέαν κωλύεσθαι νομίζουσι μὴ ἄχρι τῆς Σαρδοῦς ἐξικνεῖσθαι.

897. **ἐυθεν ὸ υντ' ἄγαν.** εὐθενοῦντα Πὰν Meineke. Aesch. is fond of mentioning Pan (*Pers.* 441; *Agam.* 56), who had endeared himself to the Athenians in the Persian war. Dobree's γᾶ is wrong, because the peculiar gift of Earth is mentioned v. 899 foll. Pausanias says, 1. 28. 4, "*As you descend from the Acropolis, just under the Propylaea there is* a spring of water and a grotto, where is *a holy place dedicated to Apollo and Pan*", and he then tells the story of Pan's appearing to Phidippides as he passed the mountain of the Virgin, between Arcadia and Argolis, and saying, ὡς εὔνους Ἀθηναίοις εἴη, καὶ ὅτι ἐς Μαραθῶνα ἥξοι συμμαχήσων. οὗτος μὲν οὖν ὁ θεὸς ἐπὶ ταύτῃ τῇ ἀγγελίᾳ τετίμηται.

898. **ξυν δι πλ οῖ σ ἐνβρ ύ οισ.** Corrected in Fl. Callim. *Hymn. Ap.* 54, ἢ δέ κε μουνοτόκος διδυματόκος αἶψα γένοιτο.

899. **τρ εφ οι χρ όνωι. τεταγμέν ω γο ν ο σ**, with two syllables wanting, which Meineke supplies as in my text, except that I prefer Γᾶς to γᾶς. Strabo uses

hot blasts, killing buds, stop short, nor trespass
o'er the frontier of this land:
no distemper doleful, killing produce, here approach;
but let Pan the thriving flocks
(each with younglings twain) increase
in season due; and let the Earth's own breed from rich
deep soil, with lucky find
ratify the daemons' gift.

Athana

Hear ye these things, ye the city's defenders,
how she ordains them?
for the Lady Erinnys possesses much power
among the immortals who dwell underground:

γεννᾶν of the earth producing precious metals; and of Attica he says, 3. p. 198, Teubn.: *οὐ γὰρ πλουσία μόνον ἀλλὰ καὶ ὑποπλουσία ἡ χώρα, καὶ παρ' ἐκείνοις ὡς ἀληθῶς τὸν ὑποχθόνιον τόπον οὐχ ὁ Αΐδης ἀλλ' ὁ Πλούτων κατοικεῖ.* Rabelais, 3. 3, speaks of "Dis, le père aux escutz".

900. **πλ ο υτό χθω ν· ἑρ μάι αν.** I write these with capitals (comp. *'Ενοσίχθων*) because of the direct allusion to the deities. Literally: 'and may the Pluto-chthonian progeny of Earth ratify the Hermaean gift of the daemons'. Earth the begetter, Plutus the guarder, and Hermes the Good Helper in the search for precious metals, are here grouped together as a trio who guarantee that the promised gift of mineral wealth shall not be invalid. Pausanias found their statues in the sanctuary of the Awful Goddesses at the foot of the Areopagus, 1. 28. 6, *κεῖται δὲ καὶ Πλούτων καὶ Ἑρμῆς καὶ Γῆς ἄγαλμα.*

903. **ὁῖ αἐπι κρα-ν εῖ.** Correctly in Turn. and Rob.

905. **τôι σθ'** MSS. Heimsoeth removed the *θ'*. Then, **γαῖαν** MSS. This probably represents *γαίᾳ*, which I prefer. These deities are called *θεοὶ οἱ ὑπόγαιοι* by Pausanias in the passage cited: it reads as if statues of them were there as well as those already mentioned: *ὅσα ἄλλα ἀνάκειται (ἀγάλματα) θεῶν τῶν ὑπογαίων.*

περί τ' ἀνθρώπων φανέρ' ὡς τελέως
διαπράσσουσιν
τοῖς μὲν ἀοιδάς, τοῖς δ' αὖ δακρύων
βίον ἀμβλωπὸν παρέχουσιν.

Χορός

(στρ. β')

ἀνδροκμῆτας δ' ἀώρ-
ους ἀπεννέπω τύχας·
νεανίδων τ' ἐπηράτων
ἀνδροτυχεῖς βιότους δότε, κύρι' ἔχουσαι
θεαὶ τῶν, Μοῖραι,
ματροκασιγνῆται, δαίμονες ὀρθονόμοι,
παντὶ δόμῳ μετάκοινοι,
παντὶ χρόνῳ δ' ἐπιβριθεῖς
ἐνδίκοις ὁμιλίαις,
παντᾶ τιμιώταται θεῶν.

'Αθάνα

(μέσον σύστ.)

τάδε τοι χώρᾳ τῆμῇ προφρόνως
ἐπικραινομένων

906. **φαν ερῶσ.** *φανέρ' ὡς* Meineke.

908. **τοῖσδ' αὖ κρύων** MSS. Turnebus corrected the error from *διττοφανές*.

909. **παρέχουσαι** MSS. and Edd. A slovenly ending, and M goes on without a stop. Read *παρέχουσιν*.

910. See the scolion Athen. 15. 50. in the Appendix.

911. *νεα-* in *νεανίδων* is one long; *ἀντὶ μιᾶς* in the margin of F.

912, 913. **κυ . . ρὶ ἔχο ν τεσ θεὰι τῶ ν, μο ῖ ρ αι·** The Editors have kept *ἔχοντες*, although it cannot be anything but a scribe's blunder for *ἔχουσαι*. They have changed *τῶν*, 'them' or 'over these things'; but it seems to be exactly right in sense and metre.

and 'tis clear with respect to mankind that they make,
with an issue complete,
glad carols for these, but to others dispense
a life that is purblind with weeping.

CHORUS

All mishaps whence men die
ere their time I interdict.
To their lovely maidens grant
lives that win husbands, ye deities holding the sway o'er
these things, O Moerae!
sisters of mine by one womb, daemons who regulate Right,
living as part of each household,
bearing in each generation
rule with righteous intercourse,
eachwhere most adored of deities.

ATHANA

I rejoice that ye heartily sanction and seal
these boons for my land;

914. **ὀρθονόμοι.** Herm. preferred *ὀρθόνομοι*. Each gives a good sense.

915. **μέγα κοινοι.** Turnebus *μετάκοινοι*. So Oppian, *Hal.* 2. 680, says of the time of Marcus Aurelius:

> . . . *νῦν γάρ σε, Δίκη, θρέπτειρα πολήων,*
> *γιγνώσκω μερόπεσσι συνέστιον ἠδὲ σύνοικον.*

917. **πάντα** MSS. *παντᾶ* Canter. The word 'eachwhere' occurs in the Earl of Surrey's Translation of Virg. *Aen.* 2. 799, "from eachwhere flock together", and in other books of that time.

γάνυμαι, στέργω δ' ὄμματα Πειθοῦς,
ὅτι μοι γλῶσσαν καὶ στόμ' ἐπωπᾷ
πρὸς τάσδ' ἀγρίως ἀπανηναμένας·
ἀλλ' ἐκράτησε Ζεὺς ἀγοραῖος,
νικᾷ δ' ἀγαθῶν
ἔρις ἡμετέρα διὰ παντός.

Χορός

(ἀντ. β')

τὰν δ' ἄπληστον κακῶν
μήποτ' ἐν πόλει στάσιν
τᾷδ' ἐπεύχομαι βρέμειν·
μηδὲ πιοῦσα κόνις μέλαν αἷμα πολιτῶν
δι' ὀργὰν ποινὰς
ἀντιφόνους ἄτας ἁρπαλίσαι πόλεως.
χάρματα δ' ἀντιδιδοῖεν
κοινοφιλεῖ διανοίᾳ,
καὶ στυγεῖν μιᾷ φρενί,
πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος.

Ἀθάνα

(ἀντισύστ. β')

ἆρα φρονοῦσα γλώσσης ἀγαθῆς
ὁδὸν εὑρίσκεις;

921. **ἐπω πᾷ.** Perhaps ἐπώπα, because of ἐκράτησε, v. 923; Athana seems to allude to those pleas of hers which were so long without avail.

923. Ἀγοραίου Διὸς βωμὸς Ἀθήνησι Hesych.

925. 'My effort to obtain good things (for Athens)'.

and I look to the eyes of Persuasion with love,
for she kindly looks down on my words and my lips
when I pray, though they rudely rejected my prayer :
but Zeus Agoraeus prevailed, and our strife
to obtain for our friends
all good things has wholly succeeded.

CHORUS

Next I pray never may
faction thunder in this state,
faction never gorged with woes :
nor let the dust having drunk the red blood of the people,
in wrath greedily
swallow reprisals of blood, ruin and death to the land.
Joys let them tender for joys, with
spirit of mutual likings,
nurse dislikes with one accord ;
here lies cure for many human ills.

ATHANA

Art thou not by thy wit now finding the track
of a tongue that is kind?

929. **ποι ν ὰς** is much better than the *ποινᾶς* adopted by some Editors.
930. *ἁρπαλίζομαι· ἀσμένως δέχομαι* Hesych. Here it is 1 aor. act. opt.
934. **ἆρ ἀφρονοῦσι ν.** *ἆρα φρονοῦσα* Herm., and *εὑρίσκεις* for **εὑρίσκει** in v. 935. Musgrave had proposed *φρονοῦσαι* and *εὑρίσκουσ'*.

ἐκ τῶν φοβερῶν τῶνδε προσώπων
μέγα κέρδος ὁρῶ τοῖσδε πολίταις·
τάσδε γὰρ εὔφρονας εὔφρονες ἀεὶ
μέγα τιμῶντες,
γαῖαν καὶ πόλιν ὀρθοδίκαιον
πρέψετε πάντως διάγοντες.

Χορός

(στρ. γ′)

χαίρετε χαίρετ᾽ ἐναισιμίαισι πλούτου·
χαίρετ᾽ ἀστικὸς λεὼς
ἴκταρ ἥμενοι Διὸς
παρθένου, φίλοι φίλας,
εὐφρονοῦντες εὔφρονι·
Παλλάδος δ᾽ ὑπὸ πτεροῖς
ὄντας ἅζεται πατήρ.

Ἀθάνα

αἰνῶ τε μύθους τῶνδε τῶν κατευγμάτων,
πέμψω τε φέγγει λαμπάδων σελασφόρων

936. **πρὸσώ πων.** We infer from this that the Eumenides kept the same dreadful-looking masks and garb to the end of the play: but Pausanias says, 1. 28. 6, that there was nothing *φοβερὸν* about the statues of the *Σεμναὶ* which he saw in their holy place under the Areopagus.

938. **ἐυφράνασ ἐύφρονεσ.** *εὔφρονας* Turnebus.

940. **καὶ γῆν.** A common error for *γαῖαν*. The first *καὶ* is inept. For a similar construction with *διάγειν*, Weil compares Isocr. *Nicocl.* 41, *χρὴ τοὺς ὀρθῶς βασιλεύοντας τὰς πόλεις ἐν ὁμονοίᾳ πειρᾶσθαι διάγειν.*

941. **πάντεσ.** *πάντως* Ven., Bothe.

942. **χάιρετ᾽ ἐν αισιμίαισ.** Turnebus added *χαίρετ᾽* from the antistrophic verse. *ἐναισιμίαισι*, formed from *ἐναίσιμος*, was first edited by Weil in place of *ἐν αἰσιμίαισι*, Edd., Hesychius giving *ἐναισιμία· διοσημία.*

From these terrible Features I see that much gain
will come to this people:—who, if ye delight
in these deities ever delighting in you,
and ye honour them much,
well known shall ye be as maintaining a land
and a city of perfect uprightness.

Chorus

Joy to you, joy from these omens of wealth and welfare!
joy! ye natives of the place
dwelling by the Maid of Zeus!
dear to her as she to you,
her delight as she is yours!
covered by Athana's wings
you the Father reverences.

Athana

I laud the terms of these fair orisons,
and by the splendour-bearing flambeaux' beams

944. **φίλασ φιλοι σω φρονô υντεσ ἐν χρ ό νωι·** This being an echo of *εὔφρονας εὔφρονες*, v. 938, it was not difficult to see that the true reading is what I have given. I afterwards found that Weil had thought of *εὐφρονοῦντες εὔφροσιν* (*Persae*, App. pub. six years after his *Eumenides*) which cannot be right. Then it was necessary to read *φίλοι φίλας*. Now we see how *σωφρ* arose from *σευφρ*, and *χρόνῳ* was introduced to make sense with *σωφρονοῦντες*. The pleasant combination *φίλος φίλου* is not rare, as *e.gr.* Eur. *Suppl.* 1163, *φίλον φίλας ἄγαλμα μητρός*. Weil first punctuated this correctly as above. There had been a stop at *Διός*, which made things absurd.

946. **αἰνῶ δὲ** MSS. *τε* Hermann.

It was necessary to make an innovation here: this iambic system, vv. 946–956, comes in the MSS and Edd. after the last words of the Eumenides, v. 960.

ἐς τοὺς ἔνερθε καὶ κάτω χθονὸς τόπους
ξὺν προσπόλοισιν, αἵτε φρουροῦσιν βρέτας
τοὐμόν, δικαίως. ὄμμα γὰρ πάσης χθονὸς
Θησῇδος ἐξίκοιτ᾽ ἄν, εὐκλεὴς λόχος
παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων,
φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασιν.

. . . .

τιμᾶτε, καὶ τὸ φέγγος ὁρμάσθω πυρός,

The scribe, hurrying eagerly to his "σὺν Θεῷ τέλος", went on after the second χαίρετε, χαίρετε, v. 957, instead of after the first, v. 942.

The first strange thing was that these iambics should be inserted in the midst of the systems of anapaestic lines, the measure for the march of the procession from the Erechtheum to the foot of the Hill of Ares. Then you find Athana announcing that she is about to begin the march at v. 961, and giving the actual words of the order to march at v. 969, ὑμεῖς δ᾽ ἡγεῖσθε, πολισσοῦχοι παῖδες Κραναοῦ. Her farewell words to her people are very appropriate, εἴη δ᾽ ἀγαθῶν ἀγαθὴ διάνοια πολίταις.

The last words of the Eumenides v. 959, μετοικίαν δ᾽ ἐμὴν εὖ σέβοντες οὔτι μέμψεσθε συμφορὰς βίου, are also an appropriate farewell-blessing. They were prompted by Athana's words, as has been so frequent in this long concluding dialogue, v. 956, τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπῃ, which, also, are not suitable words to be Athana's last. Their word ἔπη, v. 957, is the echo of Athana's μύθους v. 946, and their μετοικίαν ἐμὴν, v. 959, of her τόπους, v. 948.

Athana's parting words to the Eumenides begin at χαίρετε χὐμεῖς, v. 961, when she advertises them of the start immediately about to ensue.

The iambics only announce the beginning of the end, with a general notice and description of the intended procession. The actual *exit* of all the actors is given in vv. 961–972. The last verses of the play, 973–986, are a hymn chanted by a choir (probably of maidens dedicated to Athana's worship, the ἀρρηφόροι, Weil) which choir forms a part of the pageant.

The only objection to this new arrangement of the lines is that the ἀντισύστημα ά, corresponding to vv. 880–891, is detached from the rest, in an unusual manner, by the iambics. But the poet was bound to give some quiet account of the approaching march, which could not well be done in lyric verse, and this ἀντισύστημα ά seems fitly to conclude all that comes after the announcement by the Erinnyes that they are appeased, v. 870, as it was σύστημα ά which commenced the whole.

949. ξυμπροσπόλοισιν.

950. Weil put the comma before δικαίως, to separate it from φρουροῦσιν, and

will to the nether world, rooms under ground,
in due state bring you, with processionists,
my image-guardians. The flower shall come
of this Theseïd land, a glorious troop
of maidens, matrons, and of ancient dames
a host, in special garments, scarlet-dyed.

. . . .

show honour; let the flare of fire dart forth,

make it qualify the whole sentence, meaning 'as is due to your dignity'.

953. I agree with Herm. that ἐνδύομαι is said of dress put on when one is going out to appear in public; on a great occasion, *suitable* dress; according to rank and office. Müller shows that scarlet was the colour worn in worshipping the Σεμναί. It has been retained by Cardinals, Grand Inquisitors, and Doctors of Laws.

954. Hermann marks a lacuna before v. 953, Weil before 952, but says *one* line is wanted somewhere here. The former wants one to contain the word εὐμενίδες, which Athana was supposed to have used at the end of this play, see Argument, by Harpocration, Photius, and Suidas; who were, probably, all copying the same inaccurate tradition. The Furies were not called Εὐμενίδες at Athens, but Σεμναί, *Eumenides* was their name at Sicyon. It is quite enough to give occasion to that tradition that Athana calls them εὔφρονες, v. 938, and the Choir (perhaps the verses were ascribed to Athana) call them σεμναί, v. 980. This is Müller's account, in which I concur. He adds that the play came to be called 'Eumenides' in some way inscrutable to us. See above, pp. 44, 45. Weil wishes for a line to suit his 'ratio antithetica' of iambic systems, and thinks that εὐμενίδες must certainly have occurred. He inserts it in v. 983. I find the τιμᾶτε of v. 954 to be abrupt, and would suppose a line to account for the χωρῖται of v. 975, and the πανδαμὶ of v. 978, such as:

ὑμεῖς δ' ἐπευφημοῦντες ἑρπούσαις, φίλοι,

'and you, my people, observing silence, and raising the shout of praise at the right moments, as we march along, do honour to the occasion; light up the bright torches, which will henceforth be carried in honour of our Σεμναὶ from year to year'. Aeschylus does not think fit to go into details about the libations without wine, the bunches of daffodils, νάρκισσοι, and the victims, ewes in young, and white doves. For the retinue, we may compare Ovid, *Fast.* 4. 295, "procedunt pariter matres, nataeque nurusque, quaeque colunt sancta virginitate focos"; Boccacio, *Ninfale d' Ameto*, p. 49, Venice, 1586, "le vergine, le matrone, e l'antiche madri con risplendente pompa ornatissime".

ὅπως ἂν εὔφρων ἥδ᾽ ὁμιλία χθονὸς
τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπῃ.

Χορός

(ἀντ. γ΄)

χαίρετε, χαίρετε δ᾽ αὖθις, ἔπη διπλοίζω,
πάντες οἱ κατὰ πτόλιν
    δαίμονές τε καὶ βροτοί,
Παλλάδος πόλιν νέμοντ-
    ες· μετοικίαν δ᾽ ἐμὴν
εὖ σέβοντες οὔτι μέμψ-
    εσθε συμφορὰς βίου.

᾿Αθάνα

(ἀντισύστ. ά)

χαίρετε χὑμεῖς· προτέραν δ᾽ ἐμὲ χρὴ
    στείχειν θαλάμους ἀποδείξουσαν.
    πρὸς φῶς ἱερὸν τῶνδε προπομπῶν
    ἴτε, καὶ σφαγίων τῶνδ᾽ ὑπὸ σεμνῶν
    κατὰ γᾶς σύμεναι,
    τὸ μὲν ἀτηρὸν χώρας κατέχειν,
    τὸ δὲ κερδαλέον
    πέμπειν πόλεως ἐπὶ νίκῃ.

956. ἐυ ἀν δρ οι σ-ιν. *εὐάνδροισι* Flor. This phrase is explained by vv. 863, 4, and the reply of the Eumenides. It includes the birth and training of brave men, and the opportunities afforded them for distinguished or heroic action.

957. ἐπι δι πλοΐ ζω. *ἔπη διπλοίζω* Weil, i.e. 'I repeat, *χαίρετε, χαίρετε*'.

960. ἐυ σεβô υντεσ. *σέβοντες* Turnebus.

961. δέ-με-χ-ρὴ. *δ᾽ ἐμὲ* Porson, for *δέ με* Edd.

that ever more this land's kind denizens
be famed for giving chances to brave men.

Chorus

Joy to you! joy yet again! I repeat the omens:
joy to all throughout the state,
deities and mortal men,
who in Pallas' city dwell;
and my new abode if ye
duly honour, ye shall not
chide the accidents of life.

Athana

Joy also to you! and farewell! for I now
to show you your chambers must march on in front.
Follow the holy light of this escort,
and with blood from these victims piously slain
sinking under the earth
keep down under ground that which is baneful,
but the gainful send up
for the triumph transcendent of Athens.

963. **πρόπομπον** MSS. *προπομπῶν* Bentley.
966. **ἀτήριον** MSS. *ἀτηρὸν* Bentley. The sense is the same as at *Pers.* 223:

ἐσθλὰ πέμπειν γῆς ἔνερθεν ἐς φάος,
τἄμπαλιν δὲ τῶνδε γαίας κάτοχ' ἀμαυροῦσθαι σκότῳ.

That is, *ἔχετε κατὰ χώρας*, 'keep under ground everything causing fever, ague, distemper', etc.

ὑμεῖς δ᾽ ἡγεῖσθε, πολισσοῦχοι
παῖδες Κραναοῦ, ταῖσδε μετοίκοις·
εἴη δ᾽ ἀγαθῶν
ἀγαθὴ διάνοια πολίταις.

The Procession leaves for the Holy Place of the Eumenides. First, the Athenian warriors holding lighted torches: then, Athana followed by the Eumenides; the maidens, chanting; the matrons; and the ancient dames.

Προπομποί

(στρ. α΄)

βᾶτε δόμονδε, φίλας ἐρίτιμοι
Νυκτὸς παῖδες ἄπαιδες, ὑπ᾽ εὔφρονι πομπᾷ.
εὐφαμεῖτε δέ, χωρῖται.

(ἀντ. α΄)

γᾶς ὑπὸ κεύθεσιν ὠγυγίοισιν
τιμαῖς καὶ θυσίαις περίσεπτα τύχοιτ᾽ ἄν.
εὐφαμεῖτε δὲ πανδαμί.

(στρ. β΄)

ἵλαοι δὲ καὶ εὔφρονες αἴᾳ
δεῦρ᾽ ἴτε, σεμναί, τᾷ πυριδάπτῳ
λαμπάδι τερπόμεναι καθ᾽ ὁδόν.
ὀλολύξατε νῦν ἐπὶ μολπαῖς.

969, 970. **ἡμεῖς** and **μέτοικοι** MSS. Turnebus corrected. Wieseler well compares Ar. *Ran.* 1530, where the Chorus conduct Aeschylus to the world below, with holy torches lighted, and themselves singing snatches from his *μέλη*:

. . . *δότε, δαίμονες οἱ κατὰ γαῖαν,*
τῇ τε πόλει μεγάλων ἀγαθῶν ἀγαθὰς διανοίας.

973. **βάτ᾽ ἐν δόμωι μεγάλαι φιλό τι μοι.** Superficial remedies have been tried with no better result than *βᾶτ᾽ ἐκ δόμων* Turnebus, and *βᾶτε δόμῳ* Wellauer. A deeper analysis shows that we ought to read *βᾶτε δόμονδε* by *anagrammatismus*, the scribe having written down the letters in any order according as he deciphered them. For the rhythm compare v. 969. Then, *μεγάλαι* is a gloss on *ἐρίτιμοι*, and *φίλο-* contains the epithet *φίλας*, which is so much wanted for Νυκτὸς, hitherto called *αἰανή* in this play, but now properly *φίλη*, as she is *φιλία, μεγάλων κόσμων*

Forward! ye civic guards, children of Cranaüs:
lead on the new residents: grateful and kind
be the feelings of all
my people because of these blessings.

A Choir of Maidens in the Procession.

Start for your home, ye of Night the belovèd
worshipful children unchildlike, in joyous procession.
(Be solemnly mute, good people!)

Down in earth's caverns primeval assume your
tributes of high adoration in worship and victims.
(Be solemnly mute the whole nation!)

Placid, kindly disposed to this country,
come ye this way, ye holy ones, cheered by
flambeau, that feast of the flame, as ye go.
(Raise the shout of assent to our anthems!)

κτεάτειρα *Agam.* 355. *φιλότιμοι* is fully condemned by its incompatible meaning; while *ἐρίτιμοι* is said in obedience to *τιμᾶτε*, v. 954, and *εὖ σέβοντες*, v. 960.

974. **εὐθύφρονι** MSS. *εὔφρονι* L. Dindorf. It is quite proper that the epithet *ἄπαιδες* should be used, because the contrast was great between the *ἐπήρατοι νεάνιδες*, the maidens, and the *φοβερὰ πρόσωπα* of the Erinnyes, which the Eumenides retain.

975. **χω ρ εῖ τε.** *χωρῖται* Hermann.

977. **κὰι τι μᾶι σκὰι θυσί αι σ πε | ρι σέπτα ι τύχαι τε.** Herm. removed the first *καὶ*. Heimsoeth's *περίσεπτα τύχοιτ' ἂν* satisfies sense and metre: one would have liked something more simple.

979. **ἐυθύφρονεσ γᾶ ι.** *εὔφρονες αἴᾳ* Meineke. See *αἶα* in an iambic senarius, above, v. 60.

982. **δὶ ὀλολυξ ατε.** *ὀλολύξατε* Boissonade. It is written correctly, v. 986.

(ἀντ. β′)

σπονδὰν πανετὲς δᾳ̂δάς τ᾽ οἴσει
Παλλάδος ἄστυ. Ζεὺς παντόπτας
οὕτω Μοῖρά τε συγκατέβα.
ὀλολύξατε νῦν ἐπὶ μολπαῖς.

983. **σπο νδὰι δ᾽ ἐστὸ πᾶν ἔν δαι δεσ ὅ ι κων.** Here again the corruptions are profound, and I ascribe them to the same cause as at v. 973. *ἐστὸ πᾶν* is the scribe's anagrammatic way of putting down *πανετὲς*. *οἴκων* is a confusion of *κ* and *ισ*, not very rare; the *ν* has been added by an interpolator. The rest resolves itself into *σπονδὰν* and *δᾳ̂δάς τ᾽*.

σπονδὴ is not used elsewhere by Aeschylus except *Supplices*, 982. *σπονδὰν* 'a libation' is proper here, and not *σπονδὰς* 'covenant'.

Pausanias says, 2. 22. 4: "when you have come from Sicyon about two miles, as it seemed to me, on the left hand after you cross the Asopus, there is a grove of holm-oaks *καὶ ναὸς θεῶν, ἃς Ἀθηναῖοι Σεμνάς, Σικυώνιοι δὲ Εὐμενίδας ὀνομάζουσι· κατὰ δὲ ἔτος ἕκαστον ἑορτὴν ἡμέρᾳ μιᾷ σφισιν ἄγουσι θύοντες πρόβατα*

Yearly the city of Pallas shall bring you
drink-offering and torches. Herein the omniscient
Zeus and the Moera together agree.
(Raise the shout of assent to our anthems!)

ἐγκύμονα, μελικράτῳ δὲ σπονδῇ καὶ ἄνθεσι ἀντὶ στεφάνων χρῆσθαι νομίζουσιν".

984. ἀστὸ ι σι ζευσ-παν τό πτας, and to the same effect Aug. G. Ven. Flor. Farn. Rob. ἀστοῖσι was made out of ἄστυ in order to go with what follows. Reading ἄστυ, I also put a full stop. The last sentence means much the same as Hor. *Carm. Saec.* 73:

> "haec Jovem sentire deosque cunctos
> spem bonam certamque domum reporto."

Hermann and Edd. prefer to read Ζεὺς ὁ πανόπτας. But *Suppl.* 139 gives Zeus as πατὴρ παντόπτας without the article (Herm., Weil) and παντόπτας makes a more solemn ending.

÷ + 'ΕΥΜΕΝΊΔΕC 'ΑΙ C ΧΎ Λ Ο Υ CῪ Ν ΘΩ̃ΤΈΛ Ο σ.

CRITICAL ADDENDA.

A LONG and quite unexpected delay in the printing of these sheets enables me to give a list of readings adopted by Professor Weil in the Teubner edition of Aeschylus, revised by him and published last year. These readings are interesting, as being deviations from his own text published in 1861, and as representing how much German scholars have done for the *Eumenides* in twenty-four years.

I accept Kirchhoff's correction of v. 132, *ἐκλείπων* for *ἐκλιπών*, and I regard all the other readings, which I had not already made out myself, as being of importance only because Professor Weil has allowed them to appear in the Teubner text.

February 23, 1885.

8. *τήθης* Weil, for *φοίβης*.

18. *τοῖσδε* Kirchhoff, for *τόνδε*. In this line M has *χ-ρόνοισ* for *θρόνοις* Turnebus.

31. *κεἴ τις Ἑλλήνων πάρα* Weil.

33. *μαντεύσομαι* Kirchhoff.

36. *μή με σωκεῖν μηδ' ἔτ'* Weil.

46. λέχος M, λόχος Fl.

85–87 Kirchhoff would place before v. 64.

68. "Perhaps, πεδῶνται" Weil.

132. ἐκλείπων Kirchhoff.

163. "φονολιβεῖ θάκῳ nescio quis".

167. μαντικὸν Weil.

168. (μυ κὸν M is omitted in my note).

174. εἶσιν οὗ Kirchhoff.

184. ἀκρωνίαν (λευσμόν τε) Heimsoeth.

203. πρόςφοροι Prien.

216. τὸ μὴ 'ντρέπεσθαι Kirchhoff. (μὴ μέλεσθαι Heimsoeth).

218. οἶδ' οὐ Weil.

230. ὃς προδῷ Weil.

434. (*olim*) 236. ὅμως δὲ Weil.

238. ἀμμενῶ Dind.

261. φεροίμαν ἐγὼ Weil.

306. εὐχόμεθ' εἶναι Donaldson.

316. ἀμαυροῖσι Weil.

322. φρενοπλανής Weil (οἶμαι φρενοδαής M, *sec. man.*).

331. (παράφρονα Med.).

335. γέρας Evers (for χέρας).

343. σπεύδομεν αἶδ' Doederlein.

347. After Merkel, inserts as a refrain, *ephymnium*, 339–342 ἀνατροπὰς—αἵματος νέον.

354. Again following Merkel, inserts the refrain, μάλα γὰρ οὖν—ἅταν, 348-351, after v. 354, and a second time after 357.

361. δυσποδοπαίπαλα Weil.

447. αἰδοῦμαι Hermann.

448. εὐπέμφελον Herwerden.

507. Weil appropriates Mueller's ἄγοντα.

526, 7. δόμων Med. corr.; then, μυχῶν H. L. Ahrens.

564, 5. λέξαι Weil—δικαιῶ Weil—and ψεύσομαι M.

587. παρεσκήνωσεν Fl.

618. "Perhaps θεά" Weil.

619–625. Suspects to have been added after the death of Aeschylus.

627. Note of interrogation after λελεγμένων Kirchhoff.

637. "Interpretamentum Ἄρειον" (which W. brackets) "expulisse videtur verbum a quo pendebat πάγον".

644. τό τ' ἦμαρ Grotius.

665. κἀγώ τε M. κἄγωγε Robortello.

737. M has ἀντι παθῇ, v. 766.

738. χθονὶ φθοράν· Heimsoeth.

751. ὑμεῖς δ' ἐμεῖτε τῇδε γῇ βαρὺν κότον· Weil.

752. σκέψασθε, μὴ θυμοῦσθε, μηδ' ἀκαρπίαν Weil.

754. Ascribes ἄχνας to Musgrave; reads βρωτῆρας.

790. γᾶς Herm. οἰκεῖν Med.

825. καὶ πολλὰ μὲν σὺ Weil.

863. σωτηρία Weil.

885. ὅ γε μὴν Herwerden. βαρεῶν Weil, which had been long ago proposed and rejected.

888. (ἀμπλακήματα is the reading in M. Pauw made the correction).

931. κοινωφελεῖ M. κοινοφιλεῖ Hermann.

934. Weil reads φρονοῦσι and εὑρίσκειν;

942. ἐν αἰσιμίαισι.

943. Wieseler removed the comma after Διός.

944. παρθένου Robortello. παρθένους M. Then Weil actually reads σωφρονοῦντες ἔμφρονος.

953. Marks a lacuna of two lines after this verse, and supposes it to have contained the word Εὐμενίδες.

966. χώρᾳ Paley.

973. Reads βᾶτε δόμῳ.

975. εὐφαμεῖτε δὲ πανδαμί Schwenck.

977. περίσεπτ' ἵν' ἔχητε Weil.

983. Prints the reading of M and pronounces it corrupt.

985. Musgrave put a full stop after ἀστοῖς.

APPENDIX.

2. *The first who gave responses.* This should be understood in no mystical sense, but as stating the true answers given by Earth to an enquiring and observant race; in matters such as the choice and cultivation of proper food; the quality of plants; dwellings adapted to the climate and the change of seasons; and the like.

The mystical meaning would be like what the Heliconian Sibyl said of herself: 'that even when dead she would not cease to give divinations; for her soul, mingling with the air, would always be borne about in the form of prophecies mysteriously delivered in articulate speech' (like those of Aius Locutius) 'and that grass and trees would grow from her body transformed in the earth, on which consecrated animals would feed, and derive all sorts of colours, forms, and qualities in their inwards, σπλάγχνα, whence men should get prognostications of things to come'. She still exists, by her own account, as 'the Face in the Moon revolving round the Earth'. Plut. *de Pyth. Or.* 9.

5. *With violence to none.* The Scholium is: "Pindar adopted a different tradition; to the effect that Apollo mastered Pytho by force, and therefore Earth sought to hurl him into Tartarus".

6. παῖς Χθονός, Φοίβη. Hesychius has: Γαιηΐδα· τὴν Φοίβην, Ἀντίμαχος. [Antimachus—second in the Alexandrine canon of epic poets, and preferred to Homer by the emperor Hadrian. Enamoured of *Lyde*. Called σώφρων, Anth. 12. 16. Fl. ab. 400 B. C. at Claros, territory of Colophon].

9. *He left the Delian lake and reef.* The lake in Delos was called, so Schol., ἡ Στρογγύλη, 'The Round,' with epithets τροχοειδής, τροχόεσσα, περιηγὴς in Hdt. and Callim. [So the island Stromboli in the

Lipari group was called Στρογγύλη from its round shape, Corn. Sever. *Aetna*, 431:

insula cui nomen facies dedit ipsa Rotundae.]

The lake is now an oval basin to the N. of the island, about 100 yards across at its greatest diameter. Pliny, *N. H.* 4. 12, describes the isle as being 5 miles in circumference. The town was on the west side, at the foot of the bare granite rock of Cynthus, which is from 400 to 500 feet high—an imposing object in so small an island. Delos had a little river Inopus, said to rise and fall with the Nile. There is no palm-tree there at present, but Cicero, *Legg.* 1. 1, says that the Delians were still showing in his time the tall and slender one which Homer's Ulysses admired so much, and to which he compared Nausicaa's graceful form, *Od.* 6. 163: ὥς σε, γύναι, ἄγαμαί τε τέθηπά τε. Pliny says, *N. H.* 16. 44, that the palm-tree under which Apollo was born at Delos was still to be seen, "palma Deli ab ejusdem dei (Apollinis) aetate conspicitur". A thing much harder to believe (but which is, nevertheless, even now most confidently asserted and believed) is that the plane-tree in the island of Cos, under which Hippocrates, 460–357 B.C., used to receive patients, diagnose and prescribe for their ailments, is still alive, and may be seen, its branches supported by pillars of masonry. Cos is not volcanic as Chios is.

Delos is said by Pausanias to be Δηλίων γε εἵνεκα ἔρημος ἀνθρώπων, in his time. Travellers have long described it as deserted and abandoned; except, in the daytime, by a few shepherds who rent the pasture for a few crowns a year. The marble fragments of temples and statues were long ago sent in ship-loads to Venice or Constantinople.

This most interesting spot of ground is now called *Dhiles*, as also is the isle of Rhenea, about half a mile to the west. In this narrow strait lies 'the Delian reef', χοιράς or 'Hog's Back', Virgil's 'Dorsum', which Euripides, *Tro.* 89 prefers to call χοιράδες, since they are *two*. They are now called by the name 'Rematiari', 'the Sunken or Flooded ones', from ῥεῦμα. Aeschylus, Cicero, and Pliny speak of what they had visited and seen.

18. "Those who imagined that Apollo and the Sun are one and the same divinity, justly dedicated the oracle at Delphi to him and Earth". Plut. *de Def. Orac.* 43.

21. *The cave Corycian.* Pausanias, 10. 33. 2, after describing three of the most remarkable natural caverns and grottos to be found elsewhere, declares *the Corycian* to be the greatest and most sightworthy of all, in either Greece or foreign lands. It is now called Σαρανταύλι, 'the Cavern of the 40 Chambers', where 40 seems only to mean a large, or possible, number. It is about 7 miles from Delphi as you go on foot to Parnassus. The principal chamber is said by Leake to be more than 200 feet long and 40 feet high in the middle, agreeing with Pausanias, who says that the height was in proportion to the length. The next chamber is nearly 100 feet long. See Smith's *Dict. Geog. s. v.* Delphi.

All such spacious grottos were sacred to the Nymphs. Longus, *Past.* 1. 4, seems to have this verse in view: Νυμφῶν ἄντρον ἦν, πέτρα μεγάλη, τὰ ἔνδοθεν κοίλη.

ib. *Loved of birds.* For shelter in inclement weather, and to birds of passage in winter.

25. Bromius seems to be pictured, in the word καταρράψας, as netting, or knotting, as it used to be called, with a mesh, *mèche*, and shuttle, *navette*, the reticulated snare in which the hare Pentheus is to be caught. ῥάπτω will refer to the fastening (κατὰ, firmly) of the knots, *noeuds*, of each mesh, *macula, maille.*

This verse is one of three which occur in Aeschylus, and can be easily remembered as exceptions to the rule of modulating the Tragic senarius by some caesura; the other two being *Agam.* 943:

πιθοῦ· κράτος μέντοι πάρες γ' ἑκὼν ἐμοί,

and *Prom. V.* 640:

οὐκ οἶδ' ὅπως ὑμῖν ἀπιστῆσαί με χρή.

The poet thus avoids the appearance of a too abject subservience to the conditions of harmony.

27. Etym. M. *s. v.* ὑπὸ τῶν ἐγχωρίων λέγεται Πλειστός, ὀξυτόνως. Ἡρωδιανὸς δέ, ἐν Τῇ Καθόλου, Πλεῖστος βαρύνει. The Ἡ καθ' Ὅλου or Καθολικὴ Προσωδία, or Μεγάλη Προσωδία, is the title of Herodian's great work, in 20 books, on accent and quantity.

29. ἡ Πυθία is ἡ λεγομένη συμπροφητεύειν Θέμιδος ἀξία, Plut. *de Hdt. Malign.* 23.

32. The entrance of enquirers in turns decided by lot (dice) is stated in an intentionally obscure passage of Plut. *de EI apud Delphos*, 16. (He concludes that the *EI* means εἶ 'Thou art'; cf. "every man that cometh to Him must confess that *He is*"; after rejecting several solutions proposed.)

The Pythoness was wont to make responses without any question asked, because the god "understands the prayer of the dumb, and hears although no one has spoken", Plut. *de Garr.* 20: ἡ μὲν γὰρ Πυθία καὶ πρὸ ἐρωτήσεως αὐθωρὶ χρησμοὺς εἴωθέ τινας ἐκφέρειν· ὁ γὰρ θεὸς ᾧ λατρεύει

καὶ κωφοῦ ξυνίησι, καὶ οὐ λαλέοντος ἀκούει.

38. μὲν οὖν corrects the hasty οὐδέν, and brings the truth to its exact dimensions.

40. ἐπ' ὀμφαλῷ μέν. Delphi itself was called γῆς ὀμφαλός, as marking the middle point of the habitable world between East and West. Strabo, 9. 6, says 'also of Hellas between North and South'. Hesychius mentions Paphos also as being called γῆς ὀμφαλός. Epimenides is said (Plut. *de Def. Orac.* 1) to have questioned the proper application of the word to any place on a sphere. Two philosophers and travellers who take part in that dialogue are thought by Plut. to illustrate the old myth about the eagles. One of them started from Britain, the other from the country of the Troglodytae, below Berenice (mod. Suakim), and they happened to meet at Delphi at the same time.

Strabo, *l.c.*, adds: δείκνυται καὶ ὀμφαλός τις ἐν τῷ ναῷ τεταινιωμένος, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνες τοῦ μύθου, "There is an 'Omphalos' shown in the Grand Saloon (ναός, σηκός, *cella*) of the temple, tied round with ribbons and woollen yarn; and upon it are figures of the two eagles mentioned in the tradition". In vases it appears as a conical stone (probably of a phallic nature and origin), and Orestes is represented as seated upon it. Müller refers the reader to plate 35 in Raoul Rochette's *Oresteïde*, and to a learned explanation of a vase-painting edited by Millin, which I have not been able to consult.

42. Delphi is distant about 70 miles, in a straight line, from Argos. Orestes must be supposed to have fled in one course to some place where he could take ship across the Crissaean gulf. 'Sword

just drawn' means that he had not sheathed it in the transit from Argos, nor had time to wash away the blood-stains.

67. Disgust is shown by the *τάσδε τὰς μαργοὺς* and the *αἷδ' αἱ κατάπτυστοι.* He is the God of Light and Gladness: they are the obscene and hideous daughters of Night and Horror.

78. *βουκολούμενος*, 'driven like cattle by drovers'.

80. Plutarch, who was likely to know, says, *Fr.* 10: *ξύλινον δὲ τὸ τῆς Πολιάδος (ξόανον) ὑπὸ τῶν αὐτοχθόνων ἱδρυθέν, ὃ μέχρι νῦν Ἀθηναῖοι διαφυλάττουσιν.*

89. Ἑρμῆς, called Σῶκος 'the Mighty', his planet-star being Σεχές in the Babylonian tongue; Ἐριούνιος 'the Great Helper'; Ἀκάκητα 'he who conducts you without harm', 'the Safe-Conductor'. His analogue in the Roman Catholic scheme is the Archangel Michael.

103. The 'mentis oculi', Cic. *Or.* 29, never close. Aelian, *V. H.* 3. 11, says: "The Peripatetics make the soul coil itself up in the region of the breast by night, and then become *μαντικωτέρα*", imbued with more than human intelligence.

114. *ἀλλὰ περὶ ψυχῆς θέον Ἕκτορος ἱπποδάμοιο*, *Il.* 22. 161.

153. This lyric senarius is represented by a senarius also in the English translation; and this liberty has been taken in the choral odes which follow, wherever it helped the full expression.

157. Elsewhere, in *six* places, Aeschylus means 'a goad' by *κέντρον*, such as was used by the drivers of bullocks and cows. After he has said *διφρηλάτον*, however, *κέντρον* can only mean *μάστιξ*, which he makes quite clear by saying *μαστίκτορος*, v. 159.

Κέντρον occurs only twice in Homer: *Il.* 23. 387, where it is the same thing as the *μάστιγα* of ib. v. 383; Tydides has a *μάστιξ*, ib. 430. The other place is 23. 430, where it must also mean a *μάστιξ*.

In *Il.* 5. 478 Hera lashes, with a whip, horses which are *κεντρηνεκέας*, 'submitting to the spur of the lash', in v. 752.

Hesychius gives: *κέντρον· δόρυ, μάστιξ.* The Etym. M. has: *κεντρηνεκέας· τοῖς κέντροις, ὅ ἐστι ταῖς μάστιξι, εἴκοντας*, and under *κεντρότυπον· μαστιγίαν.*

The διπλοῖς κέντροισι of Soph. *O. R.* 809 means a whip with two lashes, of which see an example under the word *flagellum*, in Smith's *Dict. Antiq.* This will be the same as the διπλῆ μάστιξ of Aesch. *Agam.* 642, and δύο κέντρα are simply ' two lashes'.

This passage is imitated by Soph. *Ant.* 1272, foll :

> ἐν δ' ἐμῷ κάρᾳ
> θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
> ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίοις ὁδοῖς—

"the god, like a charioteer, let drive at my head with a very heavy lash ; and, shaking the reins, urged me on to wild racings", etc.

172. *Though fled underground never is he delivered.* Aeschylus here allows the Furies to put forward their own creed, and that which was the belief of all the baser sort of heathens, as to a state of punishment and torture of the soul after death.

Plato does not venture to propose to the more intelligent portion of his countrymen any alternative except that of everlasting unconsciousness, or else, everlasting conversation with Orpheus, Musaeus, and innumerable others of both sexes, *Apol.* c. 33 ; for the Orphic doctrine given in *Phaedo*, c. 13, is only a piece of rhetoric, and Dantesque absurdity. Virgil makes Aeneas and the Sibyl leave the world of disembodied souls by the ivory gates : that is the same as saying : 'All this about Erebus and Elysium is very pretty and interesting as a picture for the fancy ; but it is not true, you know'. To the average Greek the only heaven of heavens was such as that won by the 192 Athenians who fell at Marathon, and had their names and their fathers', and their native hamlets' names inscribed on the ten pillars of their tribes that were raised upon the field of battle. For those who had no such glorious chance or lot, there was the satisfaction of leaving behind them the reputation of having been good and honourable citizens, and worthy sons of their native country. The Orphic heaven was a μέθη αἰώνιος, one everlasting wine or beer bibbing Walhalla.

182. ὀφθαλμώρυχοι. ' They deprive of sight those Royal Princes who are not to reign, in the following way. The king gives a written order to the nearest person in attendance (for in Persia there is no executioner by profession) to go and take out the eyes of such and such a child. He goes to the door of the women's apartment, where the

child is kept, and says that he comes in the king's name to speak to the young Prince for his good. The order is taken in : its meaning is well understood, and causes tears and screams; but the women are bound to let the child go. The eunuchs bring him out to the messenger, who throws them the written order. Then sitting down on the ground he lays the child at its length on his knees, with its face turned up, and holds its head with his left arm. With one hand he draws back the eyelid, and with the other, holding his dagger by the point, he *digs out* the eyeballs whole, without disfiguring them, just as you might the kernel of a nut. He puts them in a cloth and carries them to the king. Meanwhile the child is taken back to the seraglio, where they stanch his wounds as well as they can'. Voyages de Monsieur le Chevalier Chardin : Amsterdam, 1711 ; vol. II., p. 214.

'The punishment of perjurers and false witnesses is to pour molten lead into their mouths . . . . . . Pickpockets are branded in the forehead with hot iron. House-breakers and coiners have the hand chopped off. . . . . The most common kind of capital punishment is to cut open the belly from right to left through the navel. . . . . The other kinds of punishment are impalement; chopping off the feet, letting the person die by the haemorrhage; building the condemned up to the chin between four walls, a fine cement being plastered in where the stones touch the neck : this, drying, stops the respiration, and the victim dies raving mad' : ibid. pp. 301, 302. 'Ganching' is when a criminal is taken to the top of a tower, from the sides of which long keen blades project horizontally, and is thrown down on them.

A short passage from Cesare Cantù's *Margherita Pusterla*, Milano, 1845, will sufficiently indicate the practice in the Italy of the 14th century : 'Many had lost an eye or a hand, because they had undergone the penalty imposed by the laws of Milan for theft; the loss of an eye for the first offence, the chopping off of a hand for the second, the gibbet for the third', p. 488.

The above are but a very small sample of the sufferings which men have inflicted on one another, and on women and children. Civilised Europe is in every degree as guilty as the Persia of Zoroaster and Mahomet. Some form of fanaticism has been the cause of the worst brutalities :

> " man's inhumanity to man
> makes countless thousands mourn".

It may well be said that 'man's most cruel miseries are devised and perpetrated by himself', "homini plurima ex homine sunt mala": Pliny, *N. H.* VII. proëm.

184. παίδων κακοῦται χλοῦνις. Aeschylus uses χλούνης in *Fr.* 60 (Herm.):—

ΑΓΓ. μακροσκελὴς μέν. ΛΥΚ. ἆρα μὴ χλούνης τις ἦν;

which Hermann translates:

Nunc. Praelonga certe crura. Lycurg. Num locusta erat?

where one does not see whether he meant a grasshopper or a lobster by his *locusta*. *Locusta* (Span. *langosta*, Eng. *lobster*) means the shell-fish in Plaut. *Men.* 5. 5. 24, with allusion to the lobster's hard, protruding eyes, by firmly pressing which you make him let go the grip of his claw. The conjecture that χλούνης there means γένος τι ἀκρίδων has nothing to support it: Hermann failed to see the meaning. The play must have been a Satyric Drama; and when the Messenger tells Lycurgus that Dionysus had long legs, the king, with allusion to the god's amatory disposition, asks ἆρα μὴ χλούνης τις ἦν; which Plautus would probably have rendered by:

N. Crus procerum. L. Numquid et par testium proceritas?

Dionysus was called ἐνορχὴς in Samos. The wild boar, σύαγρος, was also called ὀσχέδωρος, Athen. 9. 64. 65, that is, μακρῷ or μεγάλῳ ὀσχέῳ δεδωρημένος. It is also called ἀσχέδωρος, just as ἄστακος, the Greek name of the 'lobster', is also spelled ὄστακος, Hesych. *s. v.* That species of the palm-tree which was called σύαγρος was remarkable for the fact that its *pomum* or 'date', with its *lignum* or 'stone' ("hoc est semen ejus"), was "grande, durum, horridum". The propagating power of this wild-boar palm-tree's *lignum* was so great, that Pliny says it was from this that the bird phoenix was named, so as "emori ac renasci ex seipso". Pliny, *N. H.* 13. 4, also speaks of the "flos et lanugo" of male palm-trees, and says that the sterile sort were called *spadones*.

The modern names for χλούνης or σύαγρος, *cignale*, *cinghiale*, *sanglier*, are from Latin *singularis*, because he feeds alone, except in breeding-time (Aristarchus took χλούνης to mean μόνιος, *singu-*

laris). Then he is pre-eminent for amorous fury, Opp. *Cyn.* 3. 367, 372:

> θηλυτέρῃ δ' ἀλίαστος ἐφορμαίνων ἀλάληται
> καὶ μάλ' ἐρωμανέων σφριγάᾳ . . .
> καὶ χόλος ἀμφὶ γάμοισι πολὺ πλέον ἠέπερ αἰδώς.

A three-year-old wild boar is *ragot* in Fr., in Eng. a 'hog-steer'.

The above remarks suffice to show how wide of the mark were Aristotle, Aelian, and Eustathius in taking χλούνης to mean σῦς ἐκτομίας, the Latin *maialis*, from which the Span. *jabali* is perhaps derived by inversion of the letters *mai*.

It seems to me probable that Aeschylus regarded χλούνης as combining the notions of χλοή and εὐνή, the former in the sense of *pubes*, the signs of puberty, and the latter in that of *concubitus cum femina*, which is its proper meaning. Homer says θαλερὸς παράκοιτις of Hector, *Il.* 6. 430, and θαλερὸς of Nausicaa's marriage, *Od.* 6. 66, the word meaning the same as χλοερός, χλωρός.

Thus χλοῦνις means *pubertas*, as Weil saw, who is followed by Paley in a very useful note. χλούνης is *aper masculissimus*, as Weil says, with the collateral notion of 'most furious, raging'.

Plutarch denies that the castration of boys was learned by the Persians from the Greeks, *de Herod. Malign.* 13.

191. In the sense of 'imparting, attributing, or imputing' τρίβεσθαι, not τρίβειν, is used, as: ἄγος προςτέτριπται, 'he has attributed the guilt'; προστριβόμενος τοὔνειδος, 'imputing the disgrace'.

208. οὐκ ἂν γένοιθ' ὅμαιμος αὐθέντης φόνος. They regard their position as unassailable, on the strength of the old belief:

> δειναὶ γὰρ κατὰ γαῖαν Ἐρινύες εἰσὶ τοκήων—

parenticide being regarded as the most unnatural of crimes. Apollo replies to the effect that that is an antiquated and erroneous notion; for that πάντες ἄνθρωποι πρεσβυτάτην νομίζουσι πασῶν τὴν ἀνδρὸς καὶ γυναικὸς φιλίαν, 'all men regard the love of husband and wife as taking precedence of all other affections', Musonius (under Nero, Vespasian, etc.) in Stob. *Flor.* 67. 20; ib. 67. 21, πρώτη καὶ στοιχειωδεστάτη τῶν κοινωνιῶν ἡ κατὰ τὸν γάμον, 'the first and most elementary of all fellowships is marriage'.

213, 14. εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μόρσιμος ὅρκου 'στι μείζων τῇ δίκῃ φρουρουμένη. The words μόρσιμος, etc., from Aeschylus can only mean, that monogamy for the purpose of the procreation of legitimate

children, so paramount a matter in Athenian, Roman, and indeed all duly civilised countries, is a physical law of the human race, and that a faithful observance of the conjoint εὐνὴ is a thing of more account than a promise made at some solemnisation of the holy rite, which is only a ὅρκος or *sacramentum*.

But this is wholly irrelevant, however true: it is no answer at all, when the Furies have urged "Orestes killed his mother: *she* killed one who was only her husband", to reply, "the marriage relation, faithfully observed, is greater than an oath". The right answer would be, "the holy marriage relation is more important and binding than is the filial one", more important, politically speaking; and more binding, because by marriage the filial relation becomes obscured and in many respects inoperative, for:

"a son is a son till he gets him a wife".

This would agree with the terms in which monogamy is said to have been first instituted, *Gen.* 2. 24, "Therefore shall a man leave his father and his mother, and shall cleave unto his wife". This right answer cannot be got from our text; nor does the text seem capable of emendation in the right direction by means of some such word as τόκου or οἴκου in place of ὅρκου.

It will not suit the passage to suppose Apollo to mean 'that which we Olympians regard as μέγιστος δεινότατός τε,' and it happens that when Herè took that oath to her husband, Hom. *Il.* 15. 37, it was true only in a literal form, and she had a mental reservation: "I swear by Styx that I did not tell Sleep to do it—*but I knew very well that he would understand that to be part of the bargain*". Alas, poor Styx!

The Athenian ἔφηβος took no oath to love, cherish, and obey his father and mother, Stob. 43. 48; but it has always been regarded as indispensable that a wife should be docile. Hes. *Op.* 697, ἵνα ἤθεα κεδνὰ διδάξῃς—that she should be χειροήθης καὶ τετιθασευμένη, on which point Socrates fully agrees with Ischomachus, Xen. *Oec.* 7. 10; and it is still required, and stated to be according to divine ordinance, that a bride should "give her troth", that she will "love, cherish, and *obey*" her husband.

Are, then, the two lines interpolated? Now that everything has been pleaded in their behalf without any success, we should have to come to the conclusion that they are, but for a suggestion of Weil's

to which I gave too little heed when writing the critical note, because of the meaning which he attached to the lost line. He says that the *ratio antithetica* shows that there is a lacuna of one line after v. 208, of which the meaning was: "itaque nostrum non est eam persequi". That could be fully inferred from v. 208, and there was no occasion to say it. But supposing the line to have been like:

ὡς δ' οὐ κτανὼν παῖς μητέρ' ὅρκον ὀμνύτω,

'let Orestes take an oath that he, her child, did not kill his mother', then it may be seen why Apollo says ὅρκον in v. 214. The meaning will now be: 'Clytemnestra, with only two factitious or sentimental grievances, violated the prime law of society, and then murdered the man against whom she had sinned. Orestes, under the greatest provocation, violated an inferior law; and is less criminal than his mother, *although he cannot swear that he did not kill her*'.

228. Compare *Choëph.* 1064 according to my correction (pub. 1862):

(καί σε) θεὸς φυλάσσοι καὶ ῥύοιτο συμφορᾶς

where a codex of Rob. gave καὶ ῥύοισι συμφορᾶς. M gives:

θεὸ σ φ υλάσσο ι. και ρ ί ο ι σ-ι συμφ ο ρᾶ σ.

The καιρίοισι συμφοραῖς, which is universally read, is not translatable: opposite meanings are given by editors: φυλάσσω τε ῥύομαί τε is a regular form in Homer: λέγειν τὰ καίρια or its equivalent, and καιρία πληγὴ are the only ways in which Aesch. uses καίριος.

280. As an illustration of Eur. *Andr.* 638:

νόθοι τε πολλοὶ γνησίων ἀμείνονες

we may call to mind Philip Falconbridge in *King John*, who says:

"I would not be 'sir Nob' (*nobilis*) in any case".

But perhaps the verse, χρόνος καθαίρει πάντα γηράσκων ὁμοῦ, is not as good as it has been thought to be. The extinction of a crime by oblivion is compared with Time's increase in age: whereas 'Time' simply continues, without any old age or growing decrepitude; being 'the soul of the universe' according to Pythagoras.

306. *εὐχόμεθ' εἶναι*. The corruption seems to have been caused by a gloss, *οἰόμεθ'*, written by some one who did not well understand the meaning of *εὐχόμεθ'*, taken from Homer's *εὔχομαι εἶναι*. These old Furies use the old phrase in its old-fashioned meaning. When strangers met one another in Homeric times, and had any occasion to converse, it was regarded as a breach of good manners for one to ask the other who he *really* was. The interlocutor might have, like Ulysses, some very good and proper reasons for giving a false account. So *εὔχομαι εἶναι* meant 'I give myself out to be', and it is always implied that the statement is true *only if there is no motive for disguise.* After mutual confidence and intimacy, in some degree, have been established, and one thinks he may fairly ask the other for a *true* account about something, then the formula is:

ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον,

'But come, tell me this, and relate me each point (*κατὰ*) truly'; after which request a falsehood was deemed a lie, and no longer excusable. Much the same thing is practically in vogue now.

316. The pathos is very observable in Μᾶτερ ἅ μ' ἔτικτες. The tense of ἔτικτες reminds the mother of the moment and the agony of the birth. Anth. 7. 531, *μάτηρ ἅ σ' ἔτεκεν.*

322. As to the quantity of the penult in *φρενοδαλής*, the question is: 'which has the best effect on a correct ear in this particular line, whether, ⏑́ ⏑́ ⏑́ –̋, or ⏑́ ⏑́ ×̲ –̋?' In the latter case the rhythmical *anceps*, marked ×, will be like the penult of a seazontic Iambic senarius, or a dochmiac foot of which the penult is a syllable long metrically, but having the *thesis*, i.e. *anceps.*

The reasons why it must remain a matter for individual taste and preference are: that Plutarch, who was profoundly learned in Greek philosophy, and quotes Empedocles hundreds of times, ascribes to him, *Sympos.* IV. p. 265, Tauchn. ed.:

ὡς γλυκὺ μὲν ἐπὶ γλυκὺ μάρπτε, πικρὸν δ' ἐπὶ πικρὸν ὄρουσεν,
ὀξὺ δ' ἐπ' ὀξὺ ἔβη, δαλερὸν δαλεροῦ λαβέτω,

which is given by Macrobius (*Sat.* VII. 5, Gronovius Jac. 1692), who wrote more than 300 years after Plutarch, as

ὣς γλυκὺ μὲν γλυκὺ μάρπτε, πικρὸν δ' ἐπὶ πικρὸν ὕρουσεν,
ὀξὺ δ' ἐπ' ὀξὺ ἔβη, θερμὸν δ' ἐποχεύετο θερμῷ,

where θερμὸν δ' ἐποχεύετο θερμῷ cannot be admitted as genuine, but only as a restoration of the verse by the help of glosses. Empedocles formed his word δᾰλερός, 'hot', from δαίω through δᾱλός. He probably thought that it was much the same as φανερὸς, 'bright', by the side of φᾱνὸς, 'bright', and φᾱνὸς, 'torch'; as ἀδρᾰνὴς from δρᾱω; τᾰγοῦχος from τᾱγή; τιθασὸς from τίτθη; μαλακὸς from βλᾱ́ξ. He is rather impatient of control in these matters. If *empyréan* will not suit, he says *empýrean*, rather than lose a word so graphic. δαλερὸς unites the two ideas of *heat* and *steady light*, for expressing which θερμὸς and φλογερὸς, etc., are quite unsuited. See also that line of his, Athen. 3. 30:

ὄστρεια συμμεμυκότα
τὰ διελεῖν μὲν ἔστι χαλεπά, καταφαγεῖν δ' εὐμαρέα,

where he chose to say εὐμᾱρέα rather than the less musical καταφαγεῖν δ' ἐστ' εὐμαρῆ.

Plutarch, who records, *de Pyth. Orac.* 8, 'Αριστοτέλης μὲν οὖν μόνον Ὅμηρον ἔλεγε κινούμενα ποιεῖν ὀνόματα διὰ τὴν ἐνάργειαν, remarks of Empedocles, *Symposiaca*, 5. 2, "that he was wont to make his subject splendid with the most comely and prepossessing epithets, not only for the sake of the beautiful word-painting, καλλιγραφία, as it were with flowery colours, but he makes each of them a representative of some real attribute or faculty; thus, 'the blood-replenished liver', 'the cloud-gathering air', 'the soul-investing earth' (of the human body)"; πολυαίματον ἧπαρ—νεφεληγερέτης ἀήρ—ἀμφιβρότη χθών'.

A more probable correction of our *Fr.* would be:

δαλερὸν δαλερῷ δ' ἐπόχευεν,

and it is the active, ἐποχεῦσαι, in Ar. *Gen. An.* 2. 5. 6, the only place where the verb is quoted.

Aeschylus, πολὺν χρόνον ἐν Σικελίᾳ διατρίψας, and being of much the same mind in philosophy as Empedocles, came to use his words and his way of sounding them: the two greatest geniuses then living, and with the strongest intellects in unison, they must have been very much in company; for who would not rather talk with Empedocles than with Pindar, Simonides (Aeschylus wrote his own epitaph), Bacchylides, Xenophanes, Epicharmus?

Perhaps it is to this intimacy with the staunch republican Empedocles that we must refer the warning of Aesch. *below*, v. 489 : *μήτε δεσποτούμενον* (*βίον*) *αἰνέσῃς*, which seems quite superfluous, unless we remember that Aeschylus had lately been with Empedocles, and at the court of Hiero; for the Athenians of that time were in no need of any such admonition.

In *Choëph.* 804, foll. :—

τὸ δὲ καλῶς κτίμενον ὦ μέγα ναίων,

Aesch. clearly indicated that the penult is *anceps*, by repeating the same rhythm in the next line.

I prefer *φρενοδᾰλὴς* here, because the long thesis seems to tend to deaden the animation of the rhythm. So thinks Weil. See pp. 197, 227.

325. Since a Moera spins a thread of fate for the Furies, the Moerae must be much elder sisters, and born in a remoter night.

διανταία is properly said of a thrust, *πληγὴ*, given straight in front and going right through.

334. *ἐφ'* belongs to *ἐκράνθη*, not to *ἁμὶν*. Hesych. *ἐπέκρανεν· ἐπετέλει.*

335. *ἀθανάτων* must here mean the *other* deathless ones who dwell above ground, on Olympus.

342. *εὖνιν* was corrupted to *νέον* by an imperfect *anagrammatismus:* a perfect one is to be found in *nesi* for *sine*, Fest. p. 165 ed. Müll. The reading of the Aldine ed., which here is *νεοῦ*, often gives a hint of the true, for some unknown reason.

343. *τᾶσδε μερίμνας.* The difference between *τάσδε* and *τᾶσδε ἀφελεῖν* is thus explained by Manuel Moschopulus, *circ.* 1300 A. D. : *οἷον, ἀφήρημαι λόγων, ἀφήρημαι παιδείας· ταῦτα γὰρ οὐκ εἶχον, τὸν λόγον φημὶ καὶ τὴν παιδείαν. δυνατὸν δέ μοι ἦν κτήσασθαι, καὶ διότι ἠμέλησα οὐκ ἔλαβον· εἰς τοιαῦτα οὖν συντάσσεται γενικῇ, ὡς προείπομεν. ὅταν δὲ ἔχω τι καὶ στερηθῶ τούτου, τότε τὸ ἀφήρημαι συντακτέον αἰτιατικῇ.* Therefore *τᾶσδε* is right here.

351. Hesych. *s. v.*: Καμπεσίγουνος (like *ὠλεσίοικος*, said of her, *Sept.* 720)· *ἡ Ἐρινὺς, ἀπὸ τοῦ κάμπτειν τὰ γόνατα τῶν ἁμαρτανόντων.*

360. *λάμπᾳ.* The actual words of Hesychius are: *λάμπη· τὸν παχὺν ἀφρὸν τὸν ἐπιπολάζοντα τῷ οἴνῳ φασίν* ('mother'). *λαπτής*

(*sic*)· λαπτὴν ἔλεγον τὸν παχὺν ἀφρὸν τὸν ἐπιπολάζοντα τῷ οἴνῳ πηλώδη· ἄλλοι, βόρβορον ὕλην (also 'mother')· ἄλλοι, τὸν περὶ τῇ ἅλμῃ (salt incrustation) ἐφιστάμενον ἐν ταῖς λίμναις (scum)· οἱ δὲ, τὸν περὶ τοῦ γαλακτὸς ὑμενώδη πηλόν (cream). λέμφος· ὁ μυξώδης καὶ μάταιος (Fr. *morveux;* Span. *moquifero;* Ital. *moccicoso*). Plut. *adv. Stoicos* says that gnats and mosquitos delight in λάμπῃ καὶ ὄξει, 'the mother and fungus on sour wine'.

369. Hesych. gives καταφατουμένη (*sic*)· κατακτωμένη, κυρίως δὲ τὸ ἐκ προκαταλήψεως, 'securing the possession; properly, by precedence in occupation'.

372. πρέμνα· τὰ ἰσχυρὰ στελέχη τῶν κατα βλαστημάτων, Hesych. Read τῶν δένδρων καὶ βλαστημάτων.

381, note. Also, a verb which governs two cases may take one of them in one part of a sentence and the other in another.

391. Observe the intense love of the Greeks for clearness, exactness, and due brevity in speech.

392. The corruption was introduced by some actor who was unaware of that meaning of αὐτὸς in composition; and the corruption had become inveterate when M was transcribed.

419. παλαμναῖος. Usually connected with παλάμη, as in M. Moschop. *s. v.*, ὁ οἰκείαις χερσὶ φόνον ἐργασάμενος, like αὐτόχειρ. The connexion with παλάσσω, παλαγμὸς, 'defilement by spots of blood', seems possible. The αὐτοέντης, Soph. *O. R.* 107, etc., points to ἔντεα, the 'actual wielder of the weapon'; whereas αὐθέντης, *supra* v. 208, seems to point to θείνω, 'the actual striker of the blow'.

433. That is: "When I had summoned the Argive people to give them the true account of what I had done (*Choëph.* 973–1062), there also *was the shawl* (which I displayed), *testifying clearly*, after 8 years, by its stains and rents, to the crime of my mother and her paramour. The peculiar use of ἐκμαρτυρεῖν to express 'evidence given by the dying' (ἐκ, ἔξω = outside of the court), or 'found to have been left behind by the dead', or 'sent from a great distance', is appropriate here; so also if the ἐκ signified only 'distinctly and clearly'. But the meaning is also that of the ἐκ in ἐξάγγελος and ἐξαγγέλλειν, ἔξω τῶν δόμων ἐξήγγελλε, 'brought clear evidence out of the palace after a long time'.

The verb occurs once in Homer, *Il.* 5. 390, περικαλλὴς Ἠερίβοια Ἑρμέᾳ ἐξήγγειλε, i. e. 'brought word *out of the house* to Hermes that Ares was imprisoned within'.

442. Athana says much the same thing in Aesch. *Suppl.* 397, οὐκ εὔκριτον τὸ κρῖμα.

448. οὐκ εὐπέμπελον. Cf. Hesych. δυσπέμπελος· ἐπὶ μὲν τῆς θαλάττης, ἡ δυσχείμερος καὶ τραχεῖα καὶ ταραχώδης· περὶ δὲ τοῦ κολυμβητοῦ, δυσάρεστος. The latter seems to be said of a diver for purple-oysters, πορφυρεύς, or of a sponge-hunter, σπογγοθήρας, ἀρνευτήρ, *urinator*, as 'hard to please', not only as to weather, but also as to the absence of the much-dreaded monsters of the deep, described in Opp. *Hal.* etc. πέμφελα· δύσκολα, τραχέα, Hesych.

485. The corrections here are μηδέν' (Weil), καρδίας (Canter), ἐμφανῆ and κύν'. A curious theory has been broached, that a pyrrhic word, such as φλόγα, χθόνα, φρένα, κακά, which is a noun or an adjective, very rarely suffers elision in Greek Tragedy.

There are over 160 fair instances of the elision in the 33 tragedies and fragments, and, *a priori*, one can conceive no reason (as the meaning of the word, and its case, remain quite clear after the elision) why it should not be made. Everything else in Greek Prosody has a *raison d'être*. See *infr.*, p. 237, for the faintness of θλῖψις.

But on applying the test of experiment, it will be found that those who have published Greek verses of late years, and written a hundredfold more, have also very rarely had occasion to make this elision. I have φρέν' twice and κάκ' once among 297 Greek verses in the *Dublin Translations*. The punctuation seems to make no difference: as, *e.g.*, Eur. *Heracl.* 939:

τέρψαι θέλοντες τὴν φρέν'. ἐκ γὰρ εὐτυχοῦς.

The restriction was not suggested by the Homeric poems, which have κάκ', adj. or subst., 15 times; κύν' twice, κύνα *in full* only thrice; φρέν' thrice; φλόγ', etc.

'The watch-dog over the passions' was ἐμφανὴς at Athens in the Areopagus, where everyone could see the seats of unwrought stone on which the silent judges sat when trying the accused. The judges were σιωπῶντες κατ' ἀνάγκην, 'not allowed to speak'.

In the same way every court-house and county gaol, every cathe-

dral, church, and chapel in the land, is a 'manifest watch-dog of the heart'.

Except for a comical and almost amiable impudence, every poet, except Shakspeare (and Goethe, Dr. J. K. Ingram) from Homer down, regards the dog with affection, and uses the word as one of specially good signification. Gordon Cumming says that even in a wild state the dog has little fear of man or hostility towards him. Clytemnestra calls herself 'a brave watch-dog of the house', δωμάτων κύνα ἐσθλήν, *Agam.* 607; and speaks of Agamemnon as σταθμῶν κύνα, ib. 902, 'a watch-dog of the folds'. Lucretius habitually speaks of dogs with tenderness: 'consueta domi catulorum blanda propago', 4. 994, where 'blanda' means 'good-tempered and affectionate', as in 5. 1065, 'at catulos blande quum lingua lambere tentant'; and again, 'levisomna canum fido cum pectore corda', 'the light-sleeping wits of the dogs with their faithful affection'. Cf. Evander's *custodes canes*, Virg. *Aen.* 8. 462. Charles Nodier says: "Je vous réponds que la plus grande preuve des justes vengeances de Dieu contre notre folle espèce, c'est la brièveté de la vie du chien".

Virgil repeats Hesiod's precept (καὶ κύνα καρχαρόδοντα κομεῖν, μὴ φείδεο σίτου, 'keep thou also a dog with sharp teeth: give him plenty of food') in the words 'nec tibi cura canum fuerit postrema sed . . . pasce sero pingui', 'nor let thy latest care be about thy dogs: feed them with rich whey'. D. Heinsius observes that in the λόγια the Δαίμονες were called κύνες, as being the watchers over men's conduct when the superior gods had left the world. Lycophron calls diviners Ἀπόλλωνος κύνας. In *Choëph.* 924, 1054, the Furies are μητρὸς ἔγκοτοι κύνες, 'dogs enraged against a trespasser'; they are βίου κύνες, 'watchers of man's life and ways', in Anth. 7. 437.

No one will rightly appreciate the lines lower down,

> κερδῶν ἄθικτον τοῦτο βουλευτήριον,
> αἰδοῖον, ὀξύθυμον, εὐδόντων ὕπερ
> ἐγρηγορὸς φρούρημα γῆς,

unless he observes that Athana's Court of Areopagus is compared to a 'watch-dog' over the heart and passions of the Athenian people. A dog is κερδῶν ἄθικτος, 'projectum non odoratur cibum', Hor. *Epod.* 6. 10; he is αἰδοῖος, 'worthy of respect and kind regard', as in the precepts of Hesiod and Virgil; he is ὀξύθυμος, or, as Proclus says in his Comm. on the passage in Hesiod, δάκνειν ἕτοιμος, ὀξυόδους, δηκτι-

κός, εἰς τὸ ἀποσοβεῖν τοὺς κλέπτας; he is eminently 'a watchful guard o'er them who sleep', because of τὸ φυλακτικὸν καὶ φιλοδέσποτον, Sch. *Agam.* 3, and Livy, 5. 47, 'sollicitum animal ad nocturnos strepitus'; Lucr. *l. c.* 'levisomna canum fido cum pectore corda': Aesch. *Sept.* 621, ἐχθρόξενον πυλωρὸν, 'a stranger-hating doorkeeper'.

It was necessary to make some remarks like the above, because the emendation κύν' is startling to a mind unprepared.

It is strange that Aeschylus, who died about 120 years before Epicurus was born, should supply by anticipation that which is lacking in the account of Epicurean doctrines as given by Lucretius, *viz.* principles of morality; the answers to the questions: What is right? wrong? just? unjust? Perhaps Epicurus had not discovered them, any more than he had those other things (hinted at in the word παρέγκλισις) which helped the gases and molecules to form his universe, such as electricity, magnetism, rotary motion, churning motion, chemical action, and all those agents which are still unknown. The 6th Book of the *de Rerum Natura* is, no doubt, unfinished; but the verses, 6. 92, 3:

> 'tu mihi supremae praescripta ad candida calcis
> currenti spatium praemonstra, callida Musa',

show that another 200 lines would probably have made the intended work complete.

Aeschylus saw that the conditions of a good state of society are φύσει before they become θέσει and νόμῳ. You find them out as you find out any other natural law; then you give them a written form by legislation, and enforce obedience by penalties. The criminal impulse that is not checked by these must be crushed as you crush a caterpillar that was eating into the heart of your rose; it must be exterminated like the sewage-gas that was destroying the health of your children. Men and women become bad through some evil conditions of birth and breeding: when they have become so, then, as Thucydides says, 'if the heart is fully set on doing something wicked, there is not any hindrance to be had, either by the law's strong hand or any other terror'. H. de Balzac: "les hommes, race impure, dont avec Dieu, l' enfer, le bourreau et les gendarmes, on parvient à peine à comprimer les détestables instincts". Remove the evil conditions of birth and breeding as much as possible; if you cannot, 'continuo culpam ferro compesce'.

A man deserves no praise for being a good citizen, save in relation to the bad citizens. He does that which is the condition of human existence. Those who really merit praise and glory are they:

'... ob patriam pugnando vulnera passi;
quique pii vates, et Phoebo digna locuti;
inventas aut qui vitam excoluere per artes;
quique sui memores alios fecere merendo'.

507. παντόφυρτ'. Compare Eur. *Ino*, *Fr.* 12, πάντοθεν θηρώμενοι σύμμικτα, μὴ δίκαια καὶ δίκαι' ὅμως, which is said of collectors of wealth. The first meaning of φύρειν appears to be, not 'mix' nor 'defile' but, 'carry for the purpose of adding to something else'. One cannot but think of German *führen* and *Fuhr*, *ferre* and *fur*, φέρειν and φώρ. 'To pile on' is the meaning which suits most of the passages; 'to mix' is a quite secondary meaning. Probably no better origin can be found for γέφυρα, whose dialectic form βεφύρα disposes one to regard it as a reduplicate formation from φύρειν. So γέφυρα will be an embankment made by repeated pilings-on of material.

παντόφυρτα is one of those words which give so much effect to the verse of Aeschylus; so complete in meaning and yet so concise. Southey gives the name of 'Sir Ralph the Rover' to his reckless and dreadnaught buccaneer, who, "now grown rich with plundered store", will get no farther on his homeward cruise than to the grave of the Inch Cape bell. In the Rhone, not far from Avignon (*Avenio*), there is *le Rocher de la Justice*.

513. ὑπερθέοντ' ἄκραν. Understand ἅλα or θάλασσαν with ἄκραν. Homer says θέεν and θέουσα of a ship scudding before the breeze. Hermann's citation of Theogn. 619 is too like this passage to be omitted:

πόλλ' ἐν ἀμηχανίῃσι κυλίνδομαι ἀχνύμενος κῆρ,
ἄκρην γὰρ πενίης οὐκ ὑπερεδράμομεν.

559. ἐξηγοῦ δέ μοι. Orestes calls upon Apollo to give testimony for him; just as an ἐξηγητὴς or 'expounder of religious duty' might be called upon by any accused person to testify that he, the expounder, had given such and such advice, or that religion required such a course of action. So Müller.

610. οὐκ ἔστι μήτηρ τοκεύς, τροφὸς δέ. Add that *frères* means 'brother and sister'; and that *liberi* is said of a single son or daughter, A. Gell. 2. 13.

The father stands to the mother in the relation of Οὐρανὸς to Γαῖα, of the Divine Word to Chaos, as a god or creator to inanimate atoms; in short, as the Platonic εἴδη to ὕλη, the latter being οἷον τιθήνη καὶ ἐκμαγεῖον (something fit for receiving the impression of a seal, and preserving it) καὶ μήτηρ. Plut. *de Plac. Phil.* 1. θ'.

Be it remembered also that Epicurus, the last Greek philosopher who founded a sect, imagines the human race to have been originally produced without the help of the female, Lucr. 5. 799, foll.

Pythagoras, Archytas, Plato, Xenocrates, Dicaearchus (Censorinus, *de Die Nat.* 2, 3) are not so hardy in that way; an equally hardy one pleases them better. "They say: 'the human race *has always existed:* you will never find out which was first produced, the hen or the egg.'"

643. ἵνα περ Δέος ἔνθα καὶ Αἰδώς. Also where there is ἔρως and φιλία, as in Phaedra's case, there are αἰδώς and δέος. How much the lover fears from the idol of his fancy, ἀνάθημα μερίμνης, Anth. 5. 227; and what an ineffable delight he takes in his loving reverence and worship for the object; so much that Plut. *Libr. Perd. Fr.* 4, says πλεῖστον αἰδοῦς ἔρωτι δικαίῳ μέτεστιν. Therefore the αἰδὼς in Eur. *Hipp.* 385:

> μακραί τε λέσχαι καὶ σχολή, τερπνὸν κακόν,
> αἰδώς τε,

is placed there with exact propriety.

648. τὸ καλῶς ἀρχομένους παρασχεῖν is the proper task of political science, πολιτικῆς παιδείας ἔργον, Plut. *Reip. Ger.* 21.

667. οὐ λαχών. See Dem. *Meid.* 573, καὶ τέθνηκεν ἁλοὺς παρ' ὑμῖν· καίτοι τοῦτο τὸ λῆμμα (3 obols) δι' ἔνδειαν, οὐ δι' ὕβριν, λαμβάνειν ἐπεχείρησεν ἐκεῖνος.

675. διανομὰς καταφθίσας. In *Agam.* 1454:

> πρὸς γυναικὸς δ' ἀπέφθισεν βίον

we ought to read ἀπεψύχη βίον. Hesychius quotes ἀπεψύχη from the *Cercyon* of Aeschylus, and ἀπέφθισεν is a bad gloss upon it in the *Agamemnon.*

693. κἂν ἰσόψηφος κριθῇ. A majority of *one* would have been a perfectly valid majority, such as would admit of no doubt or cavil.

ἀκούω γὰρ αὐτὸν (Euaeon) ἔγωγε μιᾷ μόνον ἁλῶναι ψήφῳ, Dem. *Meid.* 538. Oppianicus was effectually condemned by the lowest possible majority, two out of thirty-two *judices,* of whom five voted *non liquet,* Cic. *pro A. Cluent.* p. 18, Ramsay's ed.

Besides the 'variatis hominum sententiis', Cicero has 'in eo variari inter eos et dubitari videtur', *Fin.* 5. 5. 12. He seems to confound *vărius,* 'speckled', Gk. βαλιὸς, from βάλλω, 'to sprinkle drops of a different colour as painters do', with *vārus,* of uncertain derivation, but meaning 'that proceeds to an equal distance in two divergent directions'. *Vara* is 'a trestle', from the divergence of its legs. *Varus* is 'knock-kneed', Gk. βλαισός, γονυκρότος, Hesych., opposed to *valgus* and *vatius,* Gk. ῥαιβός, which mean 'bow-legged'. Labda the mother of Cypselus was 'knock-kneed'; her legs made a Greek *lambda.* Thus Cic.'s 'variatis sententiis' means 'diverged to an equal extent' and not merely 'diverged'.

In the same way a ploughman, unless he bends forward in driving a plough, *praevaricatur,* 'cuts a furrow which is *varus* to the previous one', Pliny, *N. H.* 18. 19, who adds, "inde translatum hoc nomen in forum", and said of an advocate who, having been bought over by the opposite side, brings a charge in such a way as that the accused may be acquitted, or defends a client so that he may be condemned.

I observe that *delirus* and *delirare* are still derived from "de lira", Lewis and Short's Dict. The proper derivation was given in my *Choëphoroe* (1862), p. 94. Firstly, *lira* does not mean 'a furrow', but along with *scamnum, porca, porculetum,* it means the 'ridge', 'land', 'balk', 'mound', which is thrown up between two furrows. *Sulcus* is the one Latin word for the one English 'furrow'. Secondly, "liroe, liroe", is the Latin transcription of λῆροι, λῆροι, Plaut. *Poen.* 1. 1. 9. Thirdly, the Latin *de* in composition is, in this sense, the regular equivalent and representative of Gr. παρα–. Therefore *delirus* and *delirare* are the Latin formations to express παράληρος and παραληρεῖν.

717–726. It is hardly probable that the Chief Secretary actually performed the duties of a prompter or *souffleur,* ὑποβολεύς, *monitor.*

778. ἐσφραγισμένος. Every article of value, every present, and consignment of tribute that was deposited in the Γάζα or 'Royal Treasury' of a Persian king was 'sealed and registered'. See Chardin's *Voyages,* vol. 1, p. 264, 4to ed.

782. *κοίμα κελαινοῦ.* An evident allusion to the supposed action of the bile in exciting anger, which Carneades tried to 'calm' by doses of hellebore when he was replying to the vexatious objections of his philosophical opponents, A. Gell. 17. 15: "responsurus Zenoni", Plin. *N. H.* 25. 5.

831. *πρὸς δόμοις Ἐρεχθέως.* The "Ἐρεχθεὺς· Ποσειδῶν ἐν Ἀθήναις" of Hesychius, who does not give the name Ἐριχθόνιος, which is probably a variation of the same word, would seem to make it an equivalent of Ἐνοσίχθων and Ἐννοσίγαιος, through some such root as ἐρέχθω, ἐρείκω, ῥοχθέω, ῥόχθος.

834. *μὴ βάλῃς.* So Alecto says, Virg. *Aen.* 7. 551, "spargam arma per agros".

841. *δεινὸς εὐκλείας ἔρως.* Plut. *de Hdt. Malign.* 39: αἱ Κορίνθιαι γυναῖκες εὔξαντο τὴν καλὴν ἐκείνην καὶ δαιμονίαν εὐχήν, ἔρωτα τοῖς ἀνδράσι τῆς πρὸς τοὺς βαρβάρους μάχης ἐμβαλεῖν τὴν θεὸν (Ἀφροδίτην). The exact meaning of ἔρως is recognized in the following words: σιωπῶ γὰρ τὸ πᾶσαν ὁρμὴν καὶ ἐπιθυμίαν ὑπὸ τῶν παλαιῶν ἔρωτα καλεῖσθαι, Philodem. *de Musica*, Kemke ed. p. 81.

853. That is: 'No power could force me to make the promise: I make it freely, and will perform it'.

878. *Protelo* in Catullus, 56. 7, is a wrong reading. It ought to be *pro telo.* Hence may have come that meaning of *telum* in Martial, the Priapeia, and Justin.

885. *ὁ δέ πῃ κύρσας.* I should prefer to read:

> ὁ δέ πῃ κύρσας ποτ' Ἀρῶν τούτων
> οὐκ οἶδεν ἴσως
> πληγαὶ βιότου πόθεν ἦλθον,

'and, at times (ποτὲ), a man who has in some way (πῃ) met these Avengers does not perhaps (ἴσως) know whence the stripes have come'. There is no doubt at all that the sins of the forefathers are visited upon the children to the third and fourth generation in the form of scrofula, gout, idiocy, insanity, and numberless other forms of congenital evil, besides poverty with all its miseries, and disgrace. Aeschylus would not regard these entailed miseries in any Oriental spirit;

but rather as the result of an unhappy interference by man, through his vice or recklessness, with certain physical laws of production whose natural bent was to work beneficently. Euripides, especially, derided the doctrine that it is the gods who visit the sins of the fathers upon the children, saying: 'if those persons who actually committed the sins have been punished for them, there is no occasion to punish their innocent offspring: it is not just to punish even the same guilty person twice for the same crime. Again, if they have not been punished, and no atonement has been made by the guilty, it must have happened so because the gods were careless, and let slip the opportunity for righteous vengeance, and then it is too late; they could not think of exacting redress from the innocent, and atoning for their own tardiness by acts of flagrant injustice', Plut. *de Sera Num. Vind.* 12. Iamblichus says of Pythagoras, *de Vita Pyth.* 218: *τὸ κάλλιστον πάντων ἐπέδειξεν ὅτι οἱ θεοὶ τῶν κακῶν εἰσιν ἀναίτιοι, καὶ ὅτι νόσοι καὶ ὅσα πάθη σώματος ἀκολασίας ἐστὶ σπέρματα.* This, so far as it is mystical, is erroneous and misleading: the Greek *θεοὶ* represent physical laws.

891. *ἀμαθύνει· ἄμαθον ποιεῖ, ἀφανίζει καὶ φθείρει,* Hesych.; but perhaps from *ἀμᾶν.*

926.

Παλλὰς Τριτογένει', ἄνασσ' 'Αθηνᾶ,
ὀρθοῦ τήνδε πόλιν τε καὶ πολίτας,
ἄτερ ἀλγέων καὶ στάσεων
καὶ θανάτων ἀώρων, σύ τε καὶ πατήρ.

So Pindar in Plut. *de Exilio*, *ὅθεν ἀδάκρυς* (so I read for *ἄδρυς*), *πενθέων δ' οὐκ ἔλαχον, οὐδὲ στάσεων.*

984. *Ζεὺς παντόπτας.* 'The wife, mother, and sister of the murdered man pierced the pinioned murderer with poniards, and catching his blood in saucers, they all put some of it to their lips to stanch the thirst for vengeance, which no offer of compensation had been able to slake . . . . When punishment is inflicted in this way, the servants of the judge bring the criminal before him with his hands tied; and the judge says to the parties aggrieved: "I deliver to you your murderer, in accordance with the law; pay yourselves for the blood that has been spilled; but know that *God observes everything* and is merciful". Chardin, vol. 2, p. 300.

ON METRES.

Natural affinity of Greek and English rhythms.

It is desirable that this portion of a student's work in connexion with Greek Tragedy should be kept to its own subordinate dimensions and described according to its original simplicity. The effect of introducing a host of technical terms and symbols, with vulgar fractions, musical notes, and geometrical diagrams, is this: that students of the usual undergraduate age are thereby unduly puzzled, mystified and distracted. The superfluity of purely conjectural refinements disposes them to regard the science of metrification with a contumacious aversion; and justly so, if an intelligent appreciation of metres in Greek requires to be made so much more difficult than that of the same in English. Nearly all the Greek rhythms are to be found in old English songs, ballads, and nursery rhymes—the Saturnian, the Choriambic, the Dochmiac, the Ionic *a minore*, the Bacchiac, and nearly all varieties of Dactylic, Trochaic and Anapaestic rhythms; and even an unlearned reader, such as a farm-labourer, has little difficulty in assigning to each its proper elocution. To adduce examples of these rhythms from their homely and almost comical surroundings, is to give a ludicrous tone to that which is really a grave discussion, a serious attempt to make the subject manageable by the student. True dignity does not depend entirely upon making solemn faces, assuming majestic attitudes, and writing in an ultra-genteel style. It is better that the English equivalents should be given, when so much has been done quite recently to make the study of metres insufferable and impracticable even to an earnest inquirer.

Initial axiom or postulate.

First of all the ground has to be cleared by a brief statement of the elements of metrical combinations, and even before that by the restoration of an axiom as old as Aristophanes the son of Philippus of the

tribe Pandionis. This axiom has been maintained by most of the ancient writers on metrics; it has been impugned by exponents of the science of music; it is: that 'the musical element' must be peremptorily rejected and for ever discarded from the consideration of metres. Self-evidently so: it is a thing quite distinct from them, and made up after them; they have no regard for the subsequent melody. It happens that a poet's words—when by metre* a regular succession of long and short syllables has taken a form suitable to the expression of the verse-accent or *arsis*—are easily set to some sort of music; as, for instance, Greek *Iambic trimeters* suit the air of 'Dream Faces'; but when Aeschylus put together the words:

χθονὸς μὲν εἰς τηλουρὸν ἥκομεν πέδον,

he was not thinking of that or any other air. Many different melodies may be made to suit the same set of verses. Byron and Moore performed with success the converse feat of writing verses to suit certain melodies; but this is not the natural order, and poets seldom succeed except when they are free from the trammels of any special occasion or any artificial restriction.

Radical distinction between Metre and Music.

The impossibility of comparing metres and music was pointed out by the old writers on metre, and thus in the words of one of the clearest of them, Marius Victorinus (cont. with St. Augustine), Lib. 1, *de mensura longarum et brevium Syllabarum*: "The difference is not small between metricians and musical scientists, because of the spaces of time which are attached by them, respectively, to the syllables of words; for writers on music allege that long syllables are not all equally long, nor all short ones equally short; whereas with a metrician there are only two times," the one that which is spent in pronouncing the syllable μη-, and the other that in which the syllable -νῐν, before a vowel, is pronounced. These subserve the verse-accent, or *arsis*, and the same two material elements appear as μή- and - νίν. That is the poet's whole and sole stock-in-trade; with the one reservation, that in Greek and Latin the absence of the verse accent, which is called *thesis*, or 'depression of the voice', comes sometimes on a long syllable like μη-: so μή- becomes something more than νῐ́ν and

* The word *metre* is also used in another sense as *the standard of measurement of a verse.* The standard is *two* metrical feet for *iambics, trochaics,* and *anapaestics; one* for all other rhythms.

less than *μή*–. This never makes any difficulty: it allows the poet to introduce a greater variety of words into his rhythms, and to give a little more time and weight to a syllable which has not the verse-accent or *arsis*. The *μή*– element is really not of much account, but allowing it to stand in: then, as we do not know how long it takes to say –*νὶν*, coming before ἄειδε, let it be called x: it has been agreed that *μή*– is twice the length of *νίν* whatever that may be. Thus the two time-elements of metre are x and $2x$, with an extra-metrical time between them, viz., *μή*–, something between the unknown and twice the unknown; which is introduced by the poet for poetical reasons, and with no regard at all for the musical score; that has to arrange itself as best it can. Music masters are not well-advised if they expect that none but their pupils will be able to read a Greek chorus: on the contrary, a knowledge of music can never be of use to a Greek scholar in any practical way.

Boeckh schedules –̋ –́ and –̋ ⏑́ as being to each other as $\frac{12}{7} + \frac{9}{7}$ are to $2 + 1$. The true account is that –́ is ἄλογος, *irrationalis*, and that it has no recognizable or expressible proportion to x and $2x$.

Compare these two with the almost infinite varieties of change in music, within the same limits of time.* Metre and music have time in common as lines have extension, but they are incommensurables. Metre is the side of a square; music is the diagonal of that square. Metre is Mr. John Jarndyce; Music is Mr. Horace Skimpole. Music goes to prose as well as to verse: the rhythm of prose is a thing of the haziest and most indeterminable character: it pleases the writer, but he knows not what it is: 'tis folly to inquire.

Boeckh says of these encroachments made by an utterly licentious element upon the *κόσμος* of metre: "Let us pay our thanks, then, to those ancients who, keeping in view the simplicity and clearness of

* "Another characteristic of Chopin's music is the uneven time. It is all intended to be played in *tempo rubato*—a good deal of give and take is allowed, a good deal of *playing with the time*, so to speak". An old Greek metrician would call this ἀνάκλασις and ἐπίκλασις. *To play with the time* in this way is not easy, for "it is impossible to lay down a set of hard-and-fast rules for playing Chopin. The Chopin-player is born, not made". Once for all, there is no *playing with the time* in Greek and Latin metres. (The parts within inverted commas are quoted from *Household Words*, Dec. 20, 1884.)

rhythms, condemned utterly this contamination with the license of music". It was left for the people of his own time, he says, and we may add for two generations since Boeckh's time, to repeat the sin with aggravations, 'to care, *suo jure*, for harmony more than for rhythm, and to have as their *sociam peccati Ecclesiam jam inde ab Augustini aetate*'.

Suppose that one does not know the original air that used to be sung to the old Hunting Song, beginning :—

> "When the morn stands on tip toe 'twixt mountain and sky
> how sweet 'tis to follow the hounds in full cry !
> When the bright-sparkling dewdrops the meadows adorn
> how sweet 'tis to follow the echoing horn !",

it is of no use to speculate on the way in which each of those syllables was treated and manipulated in the music. Since there must be *rests* for voice and ear in both reading and singing, you would guess that rests in the music occurred at 'toe', 'sky', 'follow', 'cry', and so on, and there you would stop. If Greek verses of that rhythm occurred in a play, the Editor's work would be done with respect to them as soon as he had called them *anapaestic dimeters :* it is no business of his to suggest that the singer pronounced ''tis' 'it is', 'horn' 'hőrr-őrr-őrn', 'mountain' 'moű-oű-oűntain', 'hounds' 'hoűnnnnds', etc., etc.

The usual prose accents marked on Greek words are left out of account in classical Greek verses. They did not exist in the classical period. The Greeks pronounced their words according to the quantity of the syllables, in monotone; giving emphasis to a word by means of particles, δή, τοι, περ, γε, etc. Thus the language was peculiarly suited for receiving any rhythmical stamp at the poet's will. In the dactylic hexameters of Virgil and Ovid, etc., the *arsis* of the fifth dactyl must be a syllable accented in prose. There is not even that one restriction in Greek : the student must regard the accents as representing nothing, or as being all wiped out. Prose accents as now marked on Greek words.

Arsis, ἄρσις, is the *sublatio vocis* or raising of the voice in expressing rhythm : it is naturally placed on a long syllable, or two short ones pronounced together. *Thesis*, θέσις, is the *positio vocis*, the lower tone on those syllables, usually short, which have not the *arsis*. *Metre* is the regular succession of long and short syllables arranged for the ex- Definition of the terms *arsis, thesis, metre,*

rhythm, order, system.

pression of rhythm. *Rhythm* is the regular succession of *arsis* and *thesis* in a verse, so arranged by the poet for the suitable expression of his thought. *Arsis* is usually marked (″); *thesis* (′). (⏗) means that a long syllable has taken the place of two short ones with *thesis;* (×̲), the mark for a rhythmical *anceps*, means that the place of a short syllable in *thesis* has been given by the poet to a long one, for the sake of a graver and slower effect. It is convenient to mark the concluding syllable of a verse, called *common*, thus (+). The Latin word *ordo* 'row', 'order', is applied to feet of the same kind occurring one after another in a verse; and even a single foot of a dominant type, such as a dactyl, is called *ordo dactylicus simplex.* A *system*, σύστημα, is the same as our *stanza* of a certain number of similar verses.

Three subdivisions of *rhythm*, according to old tradition, perhaps reducible to *two.*

Rhythms are distinguished as *impar*, *par*, and *sescuplus* or *sesquialter*. A rhythm is called *impar* when the *arsis* has two *morae* or *times* (⏑⏑), and the *thesis* one (⏑), as in *trochaic* and *iambic* verses, either –″ ⏑′ and ⏑⏑″ ⏑′, or ⏑′ –″ and ⏑′ ⏑⏑″, and their equivalents.

It is called *par* when *arsis* and *thesis* have an equal number of *times*, as in *dactylic* and *anapaestic* verses; as, for *dactylic*, –″ ⏑′⏑′ or –″ ⏗; for *anapaestic*, ⏑′⏑′ –″, or ⏗ –″, or ⏗ ⏑⏑″, or ⏑′⏑′ ⏑⏑″.

A rhythm was called *sescuplus* or *sesquialter* when composed of feet in which *arsis* and *thesis* are to one another as one to one and a-half, such as the *bacchius*, βάκχειος, ⏑′ –″ –×, and the *ionic a minore* ⏑′⏑′ –″ ⏑′, with its variation for effect, ⏑′⏑′ –″ ×̲, at the poet's discretion. It is for the sake of these two feet that this third species of rhythm *sescuplus s. sesquialter* is retained, and it seems to me to be not worth while to retain it. The occurrence of a succession of those combinations is really very rare, as *Prom. V.* 115:

τις αχω, | τις οδμα, | προσεπτα | μ' αφεγγης;

a succession of four *bacchii.* Or, *Pers.* 65:

πεπερακεν | μεν ο περσε | πτολις ηδη,

a succession of three *ionics a minore.* The Greek poets found that a

succession of *anacrusis* and *base* in the two forms ◡ | ‖ ×, and ◡◡ | ‖ × had a good effect, sometimes, in a verse, and they used them as such. It is much the same with the remaining three feet (for we have now come to the end of them), the *choriambus*, the *cretic*, and the *dochmius*. They found that a *trochee* or *chorè*, χορεῖος (dancing foot), followed by an iambus, ‖ ◡ ◡ ‖, had a good effect when inserted before the dactyls in logaoedic rhythms: also that the first three syllables of a *trochaic dipodia*, ‖ ◡ ‖ (which from frequent use, and from orders being composed of them, acquired a separate name as the *cretic* foot, ποὺς Κρητικός), were useful as an ending of *dochmiac* and *logaoedic* verses; thirdly, that a succession of *iambus* and *cretic*, ◡ ‖ | ‖ ◡ ‖, pronounced together as one foot is well suited for use in the expression of bursts of passion, or the utterance of poignant grief. As a combination of which orders were made, this was called a *dochmius*, and is of about the length proper for what Appuleius, *M.* 5. 166, calls, 'tertiata verba', and the Scholiast on Eur. *Hipp.* 198, κομματικαὶ διάνοιαι. The person represented is unable to utter more than three or four words at a time, because of involuntary sobs and a choking sensation in the throat. The *dochmius* is wonderfully retentive of audible existence in nearly every metrical form phonetically equivalent, in that rhythm, to—

×/◡ ◡◡ | ◡◡ ×/◡ ◡◡.

A *cretic* with its first arsis resolved, ◡◡ ◡ ‖, used to be called a *paeon*. This occurs in *orders* such as *Eum.* 322:—

τŏδĕ μĕλŏs, | πăρăκŏπā | , πăρăφŏρā | , φρĕνŏδαλῆs,

where -δα- *may* be short, as is shown in the Appendix; but Weil suggests φρενοπλανῆς, and Herwerden φρενομανῆς, not thinking it credible that Aeschylus introduced the rhythmic *anceps*, ×, in that line. It seems to be introduced, *Choëph.* 806, 7; but the two lines are in a μεσῳδὸς, and are very corrupt.

The evolution of Greek metres from the Homeric *dactylic hexameter catalectic.*

There is nothing mysterious about the evolution of Greek metres. As long ago as 1868 I published the following account of it, which indeed was tolerably self-evident: it is more particular, but practically the same as that given by Marius Victorinus, l. IV., as I have discovered since. "Modern languages seem to be capable, as a rule,

of only one rhythm, that which is called 'impar', the iambic or trochaic. This is the rhythm observed by a man with a wooden leg; the Greek admits that of a horse at full gallop, the dactylic, which easily suggested the anapaestic. The Greeks began with 'rhythmus par' in the dactylic form with a trochaic clausula; then the penthemimer in the hexameter suggested to Callinus the two penthemimers in the second line of elegiac verse. From the trochaic clausula sprang their 'rhythmus impar' and trochaic metre; and the anacrusis turned trochaic orders into iambic in the hands of Archilochus. Soon the choriambus, which so often strikes the ear without actually occurring in Epic poetry, was found to produce a great improvement when placed before the dactyls in composite verses of dactylic and trochaic orders, or logaoedic lines. Then came the hemiolian* rhythm, when it was seen that a succession of trochaic dipodias catalectic, or cretics, sounded well; or a series of anacrusis and base, otherwise called bacchius, or syncopated iambic dipodia".

The words of Vict. are: "Namque Archilochum ferunt (quem parentem artis Musicae juxta multiformem metrorum seriem diversamque progeniem omnis aetas canit) acceptum ab his qui ante se inspexerant summatimque tractaverant Dactylicum, quod est omnium caput ac principium, per abjectiones detractionesque vertisse, etc."

It might have been expected that Greek versification would start from the Saturnian or nursery-rhyme metre, as in many other nations; but this metre does not really appear till the time of Sappho, Anacreon, and Hipponax; and, as a matter of fact, the earliest Greek poetry is written in the dactylic hexameter catalectic, that is, a verse composed of four dactylic feet, a dactyl, and a trochee as an ending or *clausula*. The Roman savant, M. Ter. Varro, observed that this verse divides itself into two parts—the first five half feet or penthemimer, and the rest: that is, *five halves* and *seven halves*, which, he said, must depend on some mathematical principle or physical law: "geometrica quadam ratione", A. Gell. XVII. 14.

There being given, then, the first two lines of the *Iliad*, it is not

* I now think that the name and species ῥυθμὸς ἡμιόλιος s. *sescuplus* s. *sesquialter* may be abolished, as being made to suit only the *bacchius* and the *ionic a minore*, which, when they occur in *orders*, are called with sufficient scientific precision 'a succession of *anacrusis* and *base* repeated'. On no account can a *cretic* or *paeonic* rhythm be called *hemiolian*.

difficult to see how the other Greek metres were evolved. Either Archilochus or Callinus perceived that if the penthemimer were repeated:

μῆνιν ἄειδε θεά, μῆνιν ἄειδε θεά,

a new type of verse would appear, suited to elegiac subjects; and so the dactylic pentameter was made, and the Elegiac couplet.

The Adonius at the end of the Dactylic hexameter:

δέω ἀχι | λῆος

followed by the choriambus οὐλομένην was well qualified to suggest the Alcaic, Sapphic and Asclepiad forms, of which Latin examples will be most familiar. By doubling both the dactyl and the trochee we get:

flūmĭnă | cōnstĭtĕ | rīnt ăcūto |.

The first two lines of the Alcaic stanza consist of the same elements varied:

vi | dēs ŭt ālta | stĕt nĭvĕ | cāndĭdum,

anacrusis, trochaic dipodia, dactyl, trochaic dipodia catalectic. The third line in the Alcaic stanza is formed of *anacrusis* and two *trochaic dipodias.* It was once quite absurdly made out to be *iambic.*

The close relation between the hendecasyllabic Alcaic line, given above, and the minor Sapphic has been long observed: if the *vi-* be taken from *vides* and put after *candidum* there appears a *dactyl* between two trochaic dipodias:

jām sătīs tērr | īs nĭvĭs | ātquĕ dīrae,

which, with its proper modulation by *caesura*, is the *minor* Sapphic verse.

The *major* Sapphic verse differs from this in having a *choriambus* before the *dactyl:*

tē dĕōs ō | rō sўbărīn | cūr prŏpĕ | rēs ămāndo.

The *minor* Asclepiad verse inserts a *choriambus* after a *base* before a *dactyl* with *cretic clausula:*

maēcē | nās ătăvīs | ēdĭtĕ | rēgĭbus.

The *major* Asclepiad inserts two *choriambi:*

tū nē | quāesĭĕrīs | scīrĕ nĕfās | quēm mĭhĭ | quēm tĭbi.

The trochaic order having been extended, it was found that *a tetrameter catalectic*, consisting of two parts, one a *trochaic dimeter* and the other a *trochaic dimeter catalectic*, was undoubtedly a form predestined by the gods:

εῐᾰ δῆ, φῐ | λοῑ λŏχῑται, || τοῦργŏν οῦχ ἕ | κᾱς τŏδε |

bétter twénty | yéars óf eúrope || thán á cýclé | óf cátháy |

íf you áre wáking | cáll mé eárlý || cáll mé eárlý | móthér deár.

Next, if the *cretic* εἶα δῆ be removed from the commencement of the Greek trochaic tetrameter, as quoted above, there remains a perfect *Iambic trimeter catalectic*, or *senarius:*

φῐλοῑ λŏχῑ | τᾰι, τοῦργŏν οῦχ | ἕκᾱς τŏδε.

The *iambus* had actually occurred in the -μĕνῆν of οὐλομένην. The discovery of this ever memorable Iambic senarius, and virtually of the metres called Alcaic and Sapphic, is ascribed by Horace and old tradition to one whom we know, from a few fragments, to have been a poet of the very highest rank, Archilochus of Paros. He probably discovered also the Elegiac couplet.

What are ἐπῳδοὶ or *epodes*, i.e., *epodic rhythms?*

Verses in which the rhythm is not complete until that which is usually a somewhat shorter *order* or *verse* has followed a longer one, are called ἐπῳδοί, and ἐπῳδά, *epodes*, thus:

sŏlvĭtŭr | ăcrĭs hĭ | ĕms grā | tā vĭce || vĕrĭs ĕt făvŏnī,

dactylic tetrameter, and three *trochees* pronounced together; which latter form proved to be so good a *clausula* that it was called by a name of its own, *Ithyphallic*. Add to *epodes*, Hor. *Od.* iv. 7:

dīff ŭg | ērĕ nĭ | vēs rĕdĕ | ūnt j ă m | grāmĭnă | cāmpis
ārbŏrĭ | būsquĕ cŏ | mae,

a *dactylic hexameter* completed by a *dactylic penthemimer*.

All the odes in Horace's 'Epodes' are really *epodes* except the last, which is composed entirely in *iambic trimeters*, one after another, κατὰ στίχον, in an unvaried row.

All of these *epodic* forms were invented by Archilochus.

This sketch of the way in which Greek metres were derived from the *dactylic hexameter* will be complete enough for my purpose when I have remarked that the *anapaestic tetrameter catalectic* is made by

prefixing a choriambus such as οὐλομένην to a dactylic line such as the second of the Iliad :

οὐλομέ | νην οὐ | λομένην | ἣ μυ | ρί' Ἀχαι | οῖς ἄλγ | ε' ἔθη | κε,

which is almost exactly like Ar. *Ach.* 678, etc. :

εἰ δέ τις, | ὑμᾶς | ὑποθω | πεύσας, | λιπαρὰς | καλέσει | εν Ἀθήνας.

As in poems themselves so in the verses of which they are composed, the beginnings and endings require a careful treatment ; the middles are diversified in an agreeable way by *caesura*, *diaeresis*, and variously placed pauses in the sense. *Caesura* is where the conclusion of a foot, or dipodia (*i.e.* two feet pronounced together | ⏑̲̲ ⏑́ ⏑̲̲ ⏑̲ | not ⏑̲̲ ⏑́ | ⏑̲̲ ⏑̲ |) cuts off one syllable or two at the end of a word, as : Definition of *caesura* (*cesure*, Gray) ; and *diaeresis* also called *pause*.

ūndĕ sī Pār | *cāe* prŏhĭ | bēnt ĭnīquae
flūmĕn ēt rēg | *nātă* pĕ | tām Lăcōnī,

where *-cae* and *-nata* are the caesural syllables after the conclusion of the trochaic dipodias. The effect of *caesura* is to blend words more closely into one verse. *Diaeresis* is when the foot and the word end together, as in :

ví | dĕ́s ŭ́t ắltă || stĕ́t nívĕ́ | cắndĭdŭm

nĕ́c | prắtă cắnĭs || ắlbĭcănt prŭĭnĭs :

diaeresis occurs after 'alta' and 'canis', and the effect is to make a slight break or metrical pause in the verse. Some metres require *caesura*, some *diaeresis*, for their proper modulation. The pauses in the sense are indicated by the usual marks of punctuation : a good poet will always give an agreeable variety to their position. Milton's verses are the best model in this important matter. Addison seems to have been the first to detect this material cause of the charm of the verses in *Paradise Lost* :—the constantly varied pause in the sense.

The *beginnings* of verses which occur one after another, all of the same metre, κατὰ στίχον, such as the Dactylic Hexameter, Iambic Trimeter, Trochaic Tetrameter, require no remark : there is a certain number of the feet admitted by that metre, with modulation in the three ways mentioned above, as : The *beginnings* of κατὰ στίχον verses.

ζεῦ, ἴδ | ῆς μέδέ | ὤν, πεῖθ | ἤνόρᾰ |, δεύτερον υἷα,

four complete dactylic feet ; *caesura* of -ης and -ων ; *diaeresis*, here called 'bucolic', because of its frequency in bucolic poems, after -ήνορα ;

and the three commas. Then comes the *ending* δευτερὸν | υἱᾰ, of which the first foot must (except for a liberty, rarely taken, on the poet's own responsibility) be a *dactyl*, and the last must be a *trochee*, as marked above.

The endings of verses.

All verses, properly so called, end with a metrical pause which is indicated by the seeming omission of part of the foot proper to the metre; and since there is a pause, it matters not whether the last syllable, here -ᾰ, is long or short. The pause is the same whether it be long or short.

Cases in which the *catalexis*, or *pause at the end of each verse*, nearly evanesces.

So with *Iambic Trimeters*, they all end with a metrical pause and the syllable which is called *common*, because it is immaterial whether its quantity is long or short. All, I say, except, again, for a liberty taken on the poet's own responsibility, as in Soph. *O. R.* 332:

ἐγὼ οὔτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'

a liberty very rarely taken, and only when there has been a considerable *pause in the sense* in the latter part of the line.

An Iambic Trimeter has a fainter metrical pause also at the end out of regard to the same pause in the sense, in lines like Aesch. *Eum.* 118, 234:

μύζοιτ' ἄν; ἀνὴρ δ' οἴχεται φεύγων, πρὸς ᾧ

and

ἀλλ' ἀμβλὺν ἤδη, προστετριμμένον τε πρὸς

and others in the same way. Something similar occurs in 'The Dragon of Wantley':

but first he went new armour to

bespeak at sheffield town.

Nothing more need be said about *endings*. They must leave a pleasing effect upon the ear. They are very frequently the *Adonius*, ″ ◡ ◡ | ″ +; the Ithyphallic (three trochees *pronounced together*, hence its special name), ″ ◡ ″ ◡ ″ +; or, a Trochaic Dimeter Catalectic, ″ ◡ ″ ′ | ″ ◡ +.

The *beginnings* of lyric verses: definition of the term *anacrusis*.

The *beginnings* of Lyric verses are often made with what Hermann first called *anacrusis*, from ἀνακρούω, 'I strike up', as if it were the first note struck with the 'rod' ῥάβδος, *pecten* 'comb', or thumb

"*pollice*", upon the harp, before the regular metre begins. Thus in Soph. *Ant.* 781 foll:—

ἔ | ρως ἀνί | κατὲ μά | χαν,

etc., which is *logaoedic* (*i. e.* consisting of dactylic and trochaic orders), you read *anacrusis, trochaic dipodia catalectic, dactyl,* and a *monosyllabic clausula.* The *anacrusis* may be either ⏑́, or –́, or ⏑⏑́, the latter as in an Anacreontic line:

μακα | ριζομεν σε, τεττιξ

anacrusis and *Ithyphallic.*

Definition of the metrical term *base.*

Or the regular rhythm may be introduced by what the ancients called a *base,* βάσις, as if it were the first two steps taken before the regular rhythm of the dance began. Starting from –́́ –́, the base took freely the forms –́́ ⏑́, and ⏑⏑́́ ⏑́, more rarely ⏑⏑́́ ×́. Boeckh objects to calling an initial ⏑́ –́́ a *base.* Call it, then, an iambus taking the place of a *base,* as in:—

ὤμοι | οἵ τοκεῦσιν.

The *anacrusis* may precede the *base;* the *base* may be doubled; and, as a verse often consists of two rhythmical orders, the second order may begin with a *base* in the middle of a verse.

Unprofitable technicalities which have been abandoned.

The *iambus* in place of a *base* coming before a trochaic order gave rise to the notion of a foot called *antispast,* which together with the things called *brachycatalectic, hypercatalectic, epitrite, paeon, molossos, antibacchius, amphimacer, amphibrach, ionic a majore;* and, I think, *rhythmus sescuplus,* or *sesquialter,* have been translated to the limbo of abortive fancies, and now are, each of them, 'tam mortuus quam Ancus', as dead as Queen Anne. The credit of having exploded the greater part of this ματαιοτεχνία belongs to Boeckh.

Conjectural explanations of the meaning of the terms *strophe, antistrophe,* and *epodos,*

The usual way of explaining the words στροφή, ἀντιστροφή, and ἐπῳδός is much the same as that of *le prédicateur à Rome,* described by Mdme. de Stael in her *Corinne,* l. 10, c. 2: "Sa chaire est une assez longue tribune, qu'il parcourt d'un bout à l'autre avec autant d'agita-

as applied to the movements of a Greek Chorus on the ὀρχήστρα.

tion que de regularité. Il ne manque jamais de partir au commencement d'une phrase, et de revenir à la fin, comme le balancier d'une pendule". This has always seemed to me to be not easy to realize in the case of a Greek chorus.* It seems as if they must have been allowed to reach the places marked for them on the boards of the *ὀρχήστρα*, to trig their trigs on the part of the stage occupied exclusively by the *χορευταὶ*, as the *σκηνὴ* was by the *ὑποκριταί*. The altar, *θυμέλη*, was in the centre of the *ὀρχήστρα*, and around this the chorus is said to have made its marches, counter-marches, and halts, according to the programme designed and prescribed by the poet.

The Tragic chorus is said to have been square, *τετράγωνος*, and the comic *κύκλιος* or *κυκλικός*. This must refer to the figure described by their march; for it is impossible to imagine choristers formed into a ring, and at the same time marching and dancing. So we are to suppose that the Tragic chorus described a square as they went round the *θυμέλη*. This must have been a very awkward and ungainly figure to execute; and Athenaeus, 5. 10, says that the Lacedemonians preferred the square, but the Athenians the circular form. Victorinus, Book 1, ch. 'de Strophe et Antistrophe et Epodo', says, "the ancients used to chant the praises of their gods composed in hymns, 'carminibus', as they marched in procession round their altars: they went the first round, 'ambitum', from right to left, and called it *στροφὴ*" (that is, wheeling from right to left from their places in front of the altar). "The first round, 'orbe', being completed, they made another, wheeling from left to right, and called it 'antistrophus'. Coming back to their original station in front, they sang the *ἐπῳδός*". This also explains the necessity of reversing the direction, and gives a reason for the *ἀντιστροφή*. Upon this foundation all the various movements and stations of the chorus may be explained. But one account is intelligible to one person, and another to another: all accounts are only hypotheses severally supported by questionable traditions.

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* *χορὸς* is probably the same word as *ὄρχος*, 'a row of dancers in a round dance', and *ὀρχέομαι*, the same as *χορεύω*, *χορεύσομαι*; except that *ὀρχέομαι*, like Ital. *danzare*, may be said of one dancer, while *χορεύω* is only said of a 'round' dance, Ital. *ballare*, Eng. 'ball'.

There is probably no metre, properly so called, to be found in any language except Greek, and the exact imitations of Greek attempted by Cicero, Lucretius, and Catullus, which culminate in the nearly perfect forms attained by Virgil, Horace, Ovid, and Lucan. The attempt at imitation really began much earlier, even with Plautus; but Horace does not think that the verses of Plautus and Ennius are near enough to the Greek types to deserve notice on the score of metre. He is right; but this is no disparagement of their poetry: it is only the same as saying that their verses are rhythmical, not metrical.

On early Latin, and English *Metres*, so called.

There are long and short syllables in English; but it cannot be said that there is metre, in the strict sense, when it is the *habit* of English poetry to sacrifice metre at every occasion, and content itself with any combination of syllables which leaves the rhythm perceptible.* Thus, in pieces where the poets have striven their utmost to have a regular and equable metre, such as "Go, lovely rose", and "The curfew tolls the knell of parting day", the deviations are very many. In the former, the metrical value of "small is", "bid her", "suffer", is *trochaic;* that of "-ty from", and "to be" is *pyrrhic* | ◡́ ◡́ | for neither *from,* nor *be* (in "to be desired"), can be long in those positions. The charm and elegance of the *Elegy* arise very much from the accuracy of the rhythm. Still, in the first 19 stanzas, there are 45 violations of metre, *i. e.* the putting of the *arsis* of the iambus on a short or unaccented syllable, and the putting of the *thesis* on a long or accented one. The quick recurrence of perfectly well-modulated lines conceals these roughnesses. The worst place occurs exactly where Dr. S. Johnson begins to praise this matchless ode: "yĕt ēvĕn | thēse bŏnes". It is indispensable that *-en* should be clearly pronounced; and so an *amphibrach* occurs here for an *iambus.* The word "these" is both long and has the emphasis. It is only necessary that the word "bones" should be distinctly heard, like any short and unaccented syllable; so that there is here either a *dactylic spondee,* or else that foot which is also most antagonistic to the *iambus, i. e.* the *trochee.*

Lord Byron (one of the most conscientious and skilful, as well as most inventive of rhythms, among English poets) thinks rhythm

* Rhyme (ryme, rime) is of use to signalise a modern rhythm, and to render less necessary to the reader that coaching in the rhythms, by the poet or dramatic manager, which must have been indispensable for a Greek or Latin player.

so supreme that he does not refrain from ending an iambic line thus:

. . . . . . spír | íts, thé | sígnifí | cánt éye,

and beginning one thus:

álmóst | líke á | reality. . . . . . .

In the same way "thĕ beāu | tĭfŭllĕst māid" takes the place of two *anapaests* in a verse to be quoted below, and "scūppĕr-hōles" that of a *trochee*. Beware of saying 'scúppróles'. It is evident that anything like Greek or Graeco-Latin metre is not to be looked for in English poetry. There is *metre* only *in the same way as it exists in Plautus.*

In each of these—English, and early Latin poets before the exact Greek imitators came in (Ovid's iambics in his *Medea* being true to Greek metre according to Porson's rules)—it is enough if the rhythmical accent or *arsis* has tolerably fair play in a verse, so as to fall occasionally upon a long syllable, or else one which has the accent in speaking it; and sufficiently often to enable a clever elocutionist to express the rhythm while pronouncing the line. And here it should be remembered (1) that the conventional Latin accent was an important factor in the formation of the verse, just as in English, and as it is *not* in Greek, nor in the exact Graeco-Latin imitations, with one exception mentioned p. 225; (2) that many syllables in Latin words, which we call 'long by position', were pronounced as short. Thus, *con-* and *in-* were short in composition before any consonant except *f* and *s*: *Cic.* in A. Gell. 2. 17.

The *two* conditions, or rules, of Plautine and English versification.

The occasional fall of the *arsis* on a long syllable or else one which had the accent in ordinary Latin conversation being the *first* condition of Plautine versification, the *second* and *last* is, that the penultimate syllable of the verse should be short in an *iambic senarius*, in a *trochaic tetrameter catalectic*, and an *iambic tetrameter acatalectic;* that it should be long in a *trochaic tetrameter acatalectic* and in an *iambic tetrameter catalectic;* and so for the few other forms of Plautine and Terentian verse. The number of syllables must also be neither too few nor too many: a *senarius* must be fairly capable of being pronounced with *three* beats, as Horace calls them, and no more; but Shakspeare thought little of this: a *tetrameter* must have its *four*, and no more.

Synaloepha, Ecthlipsis, Hiatus, Synizesis, Crasis, are very faint influences in correct pronunciation.

There is little more to be said about English, and Latin Comic, "metres"—the gross misnomer! But certain foolish inventions of grammarians and writers on Metres must be pointed out. An actor did not dare to clip or slur any syllables on the Athenian or Roman stages any more than actors do now on those of Paris or London. The end of that verse was not allowed to be given as γαλήν' ὁρῶ—which could not be well distinguished from γαλῆν ὁρῶ—it had to be given so as to be much the same as γαληνὰ ὁρῶ. Practically, synaloepha and ecthlipsis did not exist; but the syllables in question may have had a somewhat fainter sound which yet was distinctly audible, and its omission instantly condemned. It is absurd to print *omnibu' rebus,* Lucret. 1. 159, Munro, as if the *s* was not sounded at all; and so in similar cases. Say "omnibus rebus". So in Virgil's (perhaps rough copy) "monstrum horrendum, informe, ingens" there must really be no clipping allowed. The expression of *hiatus* was so far from being forbidden, that it was imperatively exacted. The Latin actors did not say *ted amari;* they said "te amari", just as an English reader is bound to say "the inevitable hour" and not *thinevitable* nor *thic inevitable.* They did not say *vluptas,* etc., but "voluptas", and we do not say *the echwing horn,* but "the echoing horn". The rhythm was strong enough to carry them through, without any such hideous and intolerable vulgarity as that imagined by grammarians, and not even yet exploded.

I trust the above account may commend itself as being rational and true to facts; but it is hardly to be expected that scholars will fall in with it all at once. However, the thing must come to that in the end, and then he will have least to recant about "Plautine metres and feet" who has said least about them. They are not reducible to anything like the Greek paradigms.

On English *rhythms* which illustrate Greek and Graeco-Latin *metres.*

The English Dactylic Hexameter Catalectic rhythm after being rather persistently tried with little success, as well as the Pentameter, by Elizabethan poets (see beginning of Book 3 of the Countess of Pembroke's *Arcadia*) is happily familiar to English readers of the beautiful poem 'Evangeline'. Every one can repeat long stretches of these lovely verses, and it is not needful to quote any.

The reason why the Pentameter could not be naturalised appears

to be found in the fewness of dissyllabic iambic words which are apt to come at the end of a verse; for a monosyllabic ending is fatal; and

> while the pen | tameter | aye | falleth in | melody | back,

is pure doggrel. But some of Sir P. Sidney's have a more Archilochian ring:

> ει κε ιν | ου κεφα | λην ‖ και χαρι | εντα μελη
>
> gives an a | dieu to the | world ‖ as to his | only de | light
>
> locked in her | loving em | brace ‖ let me for | ever a | bide.

Some *dactylics* are not easily distinguished from *anapaestics*, as might be expected; thus:

> gif | ever I | have a man |
>
> blew cap for | me,

which is scanned, *anacrusis, dactyl, cretic clausula*, and *dactyl* with monosyllabic ending.

The English language is even richer than the Latin in *dactylic* varieties; thus *Eum.* 395, a dactylic tetrameter catalectic:

> καιπερ ῠ | πο χθονᾰ | τᾰξιν ε | χουσα

has its counterpart in

> know ye the | land where the | cypress and | myrtle

and such metrical memories as

> ἀλλᾰ κᾰ | κῶς ἀφῐ | ει κρᾰτε | ρον

or else:

> rings on her | fingers and | bells on her | toes
>
> she shall have | music wher | ever she | goes,

probably suggested to Lord Byron,

> warriors and | chiefs, should the | shaft or the | sword,

and seven following lines, which he tried to make pure *dactylic trimeters* with monosyllabic ending; but the essentially iambic nature of English words and sentences compelled him to use the anacrusis in the last verse,

> or | kingly the | death that a | waits us to | day.

It is so with the other modern languages: they are iambic: the ad-

mission or omission of the *anacrusis* is optional according to the poet's convenience, as in Milton's *l'Allegro* and *il Penseroso*, etc., etc.

An interesting variety of dactylic rhythm is found in:

lero | lero | lillibul | lero, || lero | lero | bullen a | la,

which is properly scanned as *base, base, dactyl, trochaic clausula*, then *base, base, dactyl, monosyllabic clausula.*

The earliest Saturnian verse in Greek appears to be a *Fr.* of Hipponax (*flor. circ.* 550 B.C.); and Terentianus Maurus, *de Metris* (*circ.* 400 A.D.) asserts the Greek origin of the metre:

"sed est origo Graeca:
nostrique mox poetae
rudem sonum secuti,
ut quaeque res ferebat,
sic disparis figurae
versus vagos locabant"

and Marius Victorinus, l. 3: "cui prisca apud Latinos aetas, tanquam Italo et indigenae, Saturnio sive Faunio nomen dedit; sed falluntur: a Graecis enim *varie et multiformiter* (like our own) inductus est, nec tantum a Comicis sed etiam a Tragicis". The earliest Greek specimen is pure:

εἴ | μοι γένοιτο | παρθένος || κα | λή τε καὶ τέρεινα,

anacrusis, trochaic dimeter catalectic, anacrusis, ithyphallic; where the anacruses, εἴ and κα-, are removable and replaceable at pleasure. The line is exactly translated, in the selfsame metre, in a form which has come down by tradition, and is heard in most schools. But when a New England nurse sings to a babe her Saturnians:

(thĕ) Yānkēe Dōodlĕ | cāme tŏ tōwn || (ŭp)ōn ă lĭttlĕ pōnȳ,
(he) stuck a feather | in his cap || (and) called it macaroni

she does as she likes in keeping or omitting the *anacrusis.* So also does the English nurse:

(thĕ) Kīng wăs ĭn hĭs | coūntĭng hoūse || (ă-) coūntĭng ōut hĭs mōnēy,
(the) Queen was in the | breakfast-room || (a-) eating bread and honey.

Lord Macaulay, I believe, first made the suggestive remark (Preface to *Lays of Ancient Rome*) that 'Sing a song of Sixpence' is Saturnian.

This being the regular measure for nursery rhymes in most nations, it might seem fair to imagine that it was also the first in Hellas; but, as a matter of fact, the Dactylic Hexameter Catalectic comes first.

The Adonius -δεώ Α'χί | λή'ός | or ά'μβρότ' Α' | θά'νά is very common in familiar English forms, as:

little jack | horner　　little miss | prinder
sat in a | corner.　　sat on a | cinder.

"eating a | christmas pie", and "warming her | poor cold toes", are a *dactyl* with *cretic clausula*.

The *choriambus* claims the next place in order of seniority. It occurs in the old English *logaoedic* which follows, and is to be read as *anacrusis, Adonius, cretic, choriambic dimeter, dactylic trimeter*, and *monosyllabic clausula*, the whole forming one *verse* or 'rhythmical sentence'. This is signified by the 2nd and 3rd lines beginning *in:* *

and | this is the | way the | lady rides,
jickety jog, | jickety jog | ,
jickety | jickety | jickety | jog.

Also in choruses like:

raderer two, | raderer te,
raderer, | raderer, | tan do re,

in a ballad of the Elizabethan era: *choriambic dimeter, dactylic dimeter, trochaic dipodia catalectic* as *clausula*.

The Ode on the death of Thomas, Lord Cromwell, has a *choriambus, dactyl*, and *monosyllabic clausula*, followed by a verse composed of *anacrusis, cretic dimeter, dactyl* and *monosyllabic clausula:*

Trolle on away, | trolle on a | waye,
Synge | heave and howe | rombelowe | trolle on a | waye.

The *cretic dimeter* is introduced by E. A. Poe after an anapaestic dimeter:

from a wild | weird clime | thă't li | eth sublime
out of Space | —out of Time |.

The Glyconic and the Pherecratic are not choriambic, but consist, respectively, of a *base, dactyl*, and *cretic clausula*, and a *base, dactyl*, and

* Some Editors, *e.gr.* Mr. Paley and Mr. Jebb, prefer not to indicate thus distinctly the *orders* and *verses*.

trochaic clausula : thus, Aesch. *Ag.* 383 :

λακτι | σαντι με | γαν Δικας || βωμον | εις αφαν | ειαν.

This form of verse is a favorite one with Aeschylus, and it caught the attention of Catullus so much that he tried it in his 17th ode :

et pu | ella te | nellulo || deli | catior | haedo.

The usual Horatian form, with a spondaic base, is used, Eur. *Ph.* 212, 13 :

ἱππεῦ | σάντὸς ἐν | οὐρἀνῳ |

κἄλλῖσ | τὸν κἐλἄ | δῆμἄ.

They occur in the old English carol :

all the | bells in the | church shall ring |

'christmas | day!' in the | morning.

The English *dochmius* does not admit of all those variations, p. 227, and seems to be confined to comic contexts, as in Aristophanes, etc. ; it is followed by an *Ithyphallic* (see p. 230), in :

chip chow | cherry chow || fol de rol de ri do.

A resolution of the first *arsis* occurs in the second of the two following dochmii :

cross patch | draw the latch |

sit by the | door and spin :

the "take a cup and | sip it up || and call the neighbours in", which follows, is *trochaic dimeter catalectic* followed by an *iambic tripodia.*

Cretics occur very distinctly in the ballad 'on the Sea-Fight off Cape la Hogue, in the year 1692'. Lines 1, 3, 5, 7 are *cretic dimeters :*

"follow me | and you'll see |
that the battle | will be soon begun".
"whilst a flood | all of blood |
filled the scupp'r holes | of the Royal Sun".
"now they cry, | run or die. |
British colours | rid the vanquished main".
"now we sing | bless the king, |
let us drink to | every English tar".

The *trochaic dimeter catalectic* occurs often, as Aesch. *Ag.* 1011, 13:

ουκ εδυ προ | πας δομος |
ουδ' εποντι | σε σκαφος.

"twinkle, twinkle, | little star; |
how I wonder | what you are".

"pity me since | she's no more, |
beauteous maid of | Aghavore".

The *ithyphallic* becomes a complete verse in:

baby baby bunting, ‖
father's gone a- | hunting, ‖
to get a litt | le rab | bit's skin,
to wrap the ba | by bunting in,

two *ithyphallics* and two *iambic dimeters*.

It is pleasant to find that tetrastrophic systems of the *anapaestic dimeter* are well approved in English:

τὰ γὰρ ἐκ | προτέρων | ἀπλακή | ματά νιν |
the assy | rian came down | like the wolf | on the fold, |
and his co | horts were gleam | ing in pur | ple and gold.

The following forms occur in the Ballad of 'The Red Crosse Knighte':

let the mass | bĕĕ sung | and the bells | bĕĕ rung.
and the mass | sall be sung | and the bells | sall be rung.
let the min | str ĭlls sing, | and the bells | y ring.

'Fair Susan of Somersetshire' was

the beau | tiful'st crea | ture that e | ver was seen.

The *ionic a minore* is found in choruses, *e. gr.*:

carry may row | rick a rare row |
clim a clasha | mich a mol a | mingo,

two *ionic a minore dimeters* with *trochaic clausula*.

The *ionic a minore tetrameter* of Horace, *Od.* 3. 12:

miserarum est | neque amori | dare ludum | neque dulci |

is found in such lines as:

for the meetings | and the greetings, | the surprises, | the embraces |

with an occasional *trochaic dipodia* as usual:

for the smiles that | brighten sadness | and the hopes that | grow to gladness. |
Argosy, Dec. 1884.

The *bacchius* occurs in each stanza of an old Scottish ballad entitled 'The Vision', in the *dimeter* form:

throch feidom | our freedom | .
quhat romans | or no mans | ,

and so in the more recent:

but true men | like you men | .

The *paroemiac* (παροιμία, 'proverb': it often expresses general truths) is rather common in English lyrics. In one of Byron's pieces entitled 'Stanzas to Augusta', it alternates with an *anapaestic tripodia*, and only anapaests are admitted:

in the de | sert a foun | tain is spring | ing,
in the wide | waste there still | is a tree | ,
and a bird | in the sol | itude sing | ing,
wh ich speaks | to my spi | rit of thee | .

John Leech's paroemiacs are more exactly in Greek form:

th ere was | an old girl | in kilken | ny,
not the old | est who lived | there by ma | ny,
she said: | there's no soul, | in this low | irish hole,
whose opin | ion i va | lue one pen | ny.

The 3rd verse is an *anapaestic dimeter*.

He imitates Byron's *anapaestic tripodias* in:

thĕ̆y sáy | tháat in hắp | pý jápăn |
mén áre frée | tó bélíeve | whát théy cǎn | ;
bŭ̆t ïf | théy cóme preách- |
íng, ánd teách | íng, ánd screéch | íng,
théy áre sént | óff tó jáil | ín á ván | .
dón't yoú wísh | *this* wás háp | pý jápán ?

I would call the verse which separates the two couples of *anapaestic tripodias* a *paroemiacus major*, from its having one foot more than the Greek *paroemiac*. The latter is formed of two anapaestic feet, an anapaest, and a syllable over, either a long or a short one, which may end with either a vowel or a consonant, because there is always a pause there. It is futile and misleading to surmise that that syllable is a fragment of a fourth *anapaest*, and that the pause is one of so many *morae*, or single times. That is all surplusage and flimsy speculation. The important thing to know is, that an anapaestic line, so formed, was judged by Greek poets to be an indispensable ending for their systems of *anapaestic dimeters*. The poet's intention was to write a *paroemiac* and nothing else. Boeckh says of the terms *brachycatalectic* and *hypercatalectic* "Nego ejusmodi versus reperiri". "Ut brachycatalectica ita hypercatalectica ratio prorsus mihi absurda videtur".

THE METRES USED IN THE *EUMENIDES*.

Vv. 1–142 (144, counting the two lost after v. 20 and v. 22) *Iambic Trimeters Catalectic* or *Iambic Senarii*, with six verses 117, 120, 123, 126, 129, 130, consisting of interjections. As 120 balances 117; and 126, 123; so it is probable that 129 and 130 are two *iambic dimeters* balancing each other; and 130 may be more correctly written:

λαβέ, λαβέ, λαβέ, φράζου· λαβέ.

Taking in the two verses lost, Weil marks five iambic systems from v. 1 to 33 (35 in all):

8. 8. 3. 8. 8,

and five from v. 34 to 63:

5. 7. 7. 7. 5 (one lost).

From v. 64 to 93:

3. 4. 3. 4. 3. 4. 3,

with a *clausula* of 6 (88–93).
From 94 to 116:

6. 3. 3. 6 (one lost). 3. 3.

From 117 to 142:

3. 3. 3. 3. 2. 2. 2. 2. 3. 3.

Parodos (στρ. α′, ἀντ. α′).*

143, 149, *dochmiac dimeters:*

⏑ ⏖ | – ⏑ – ‖ ⏑ ⏑ ⏑ | – ⏑ – | .

144, 150, *iambic senarii.*
145, 151, *dochmiac dimeters,* as above.
146, 152, *dochmiac monometers.*

* It was not necessary to mark the rhythm by the signs of *arsis* (″) and *thesis* (′), because a syllable here marked (–) always has the *arsis*; and one marked (⏑) or (×̲) always has the *thesis*.

147, 153, *iambic senarii.*

148, 154, *iambic monometer, cretic dimeter:*

⏑ – | ⏑ – ‖ – ⏑ – | – ⏑ + | .

στρ. β′, ἀντ. β′.

155, 161, *iambic senarii.*

156, 162, *dochmiac monometer, iambic dimeter:*

⏑ – | – ⏑ – ‖ ⏑ – | ⏑ – | .

157, 163, *dochmiac monometers:*

⏑ ⏖ | – × – | .

158, 164, *dochmiac monometers:*

⏑ ⏖ | ⏖ ⏑ ⏖ | .

Weil prefers to take this as an *iambic tripodia:*

⏑ ⏖ | ⏑ ⏖ | ⏑ + | .

159, 165, *iambic monometer, cretic trimeter:*

⏑ – | ⏑ – ‖ – ⏑ – | – ⏑ – | – ⏑ – | .

160, 166, *iambic dimeters:*

⏑ ⏖ | ⏑ ⏖ | ⏑ ⏖ | ⏑ – | .

στρ. γ′, ἀντ. γ′.

167, 171, *iambic senarii.*

168, 172, *dochmius, dactyl, trochaic dipodia:*

⏑ ⏖ | – ⏑ – ‖ – ⏑ ⏑ ‖ – ⏑ – + | .

169, 173, *dochmiac dimeters:*

⏑ ⏖ | – ⏑ – ‖ ⏑ ⏖ | – ⏑ – | .

170, 174, *iambic monometer, dochmius:*

⏑ – | ⏑ – ‖ ⏑ – | – ⏑ – | .

First Episode.

175–248, *iambic senarii.*

Weil, reading ἆρ' ἀκούετε; τοίας (vv. 186, 187), divides 175–193 into:

2. 5. 5. 5. 2,

and from 194 to 230, into:

3. 3. 4. 3. 3 (one lost). 2. 2. 2. 3. 3. 4. 3. 3.

From 231 to 248 (not transposing ὅμοια χέρσον, etc., and supposing a verse to be lost after it) Weil makes out:

10 (2. 4. 4.)   10 (4. 4. 2.)

According to my text, the systems will be:

8. 2. 8,

the first 8 telling what Orestes has been doing, etc., the 2 announcing his discovery, the second 8 telling what the Furies have been doing, etc.

Epiparodos. Parodos resumed.

σύστ. α΄.

249, 252, *dochmiac monometers:*

⏑ ⏖ | – ⏑ – ‖ and – ⏖ | ⏖ ⏑ – | .

250, 251, *cretic dimeters:*

– ⏑ – ¦ – ⏑ – | .

σύστ. β΄.

253, 256, *iambic senarii.*

254, 257, *iambic monometer, cretic:*

⏓ – | ⏑ – ‖ – ⏑ – ¦ .

255, 258, *dochmiac dimeters:*

⏑ ⏖ | – ⏑ – ‖ ⏑ ⏖ | – ⏑ – | .

σύστ. γ΄.

259, 264, *iambic senarii.*

260, 263, *dochmiac dimeters:*

⏑ ⏑ ⏑ | – ⏑ – ‖ ⏑ ⏖ | ⏖ ⏑ – | (μελέων is ⏑ –)

×̲ ⏑ – | – ⏑ – ‖ – ⏖ | – ⏑ – | .

261, 262, *iambic senarii.*

σύστ. δʹ.

265, 270, *dochmiac dimeters:*

× ⏖ | – ⏑ – ‖ ⏑ ⏖ | – ⏑ – |
× ⏖ | – ⏑ – ‖ ⏑ – | – ⏑ – | .

266, 269, *dochmiac monometers.*
267, 268, *iambic senarii.*
271–300, *iambic senarii,* which divide themselves into:

4. 4. 2. 5. 5. 2. 4. 4.

First Stasimon (301–367).

σύστημα, ἀντισύστημα.

301, 304, 306, 309, *anapaestic dimeters.*
302, 307, *anapaestic monometers.*
303, 305, 308, 310, *paroemiacs.*

ἐπῳδός.

311, 313, 314, *anapaestic dimeters.*
312, 315, *paroemiacs.*

στρ. αʹ, ἀντ. αʹ.

316, 325, *trochaic dimeter catalectic, Pherecratic:*

– ⏑ – ⏑ | – ⏑ – ‖ – – | – ⏑ ⏑ | – + | .

317, 326, *trochaic dimeter catalectic* (penult *anceps*):

– ⏑ – ⏑ | – × – | .

318, 327, *cretic trimeter, trochaic dipodia:*

– ⏑ – | – ⏑ – | – ⏑ – ‖ – ⏑ – +.

319, 328, *cretic dimeter:*

– ⏑ – | – ⏑ – | .

320, 329, *cretic dimeter, trochaic dimeter catalectic:*

– ⏑ – | – ⏑ – ‖ – ⏑ – ⏑ | – ⏑ – | .

321, 330, *cretic (paeonic) dimeter:*

⏖ ⏑ – | ⏖ ⏑ –.

322, 331, *cretic* (*paeonic*) *tetrameter* (perhaps penult *anceps*):

ϖ ∪ – | ϖ ∪ – | ϖ ∪ – | ϖ ∪ – |.

323, 332, *trochaic dimeter catalectic:* see above.

324, 333, two *trochaic dimeters catalectic.*

στρ. β′, ἀντ. β′.

334, 335, 343, 344, *dactylic pentameters catalectic:*

– ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – +.

336, 345, *Pherecratics.*

337, 346, *cretic, dactylic pentameter catalectic:*

– ∪ – | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – +.

338, 347, *trochaic dimeters catalectic.*

339, 340, 341, 348, 349, 350, *cretic* (*paeonic*) *dimeters:*

ϖ ∪ – | ϖ ∪ – |.

342, 351, *cretic* (*paeonic*) *dimeter* with a *Pherecratic* as *clausula.*

στρ. γ′, ἀντ. γ′.

352, 355, *base, base, dactylic trimeter catalectic:*

– ⨯̲ | – ⨯̲ || – ∪ ∪ | – ∪ ∪ | – +.

353, 356, *dactylic pentameters catalectic.*

354, 357, *dactylic pentameter catalectic*, with *trochaic dimeter catalectic* as *clausula.*

στρ. δ′, ἀντ. δ′.

358, 363, *iambic monometer, trochaic monometer, cretic dimeter, iambic tripodia:*

∪ – ∪ – || – ∪ – ∪ || – ∪ – | – ∪ – || ⨯̲ – | ∪ – | ⨯̲ – |.

359, 364, *iambic dimeters.*

360, 365, *anacrusis, trochaic dimeter, trochaic dimeter catalectic: iambic tripodia:*

∪ || – ∪ ϖ ∪ | ϖ ∪ – ∪ || – ∪ – ∪ | – ∪ – || ∪ – ∪ – × – |.

361, 366, *dactylic tetrameter catalectic:*

— ◡ ◡ | — ◡ ◡ | — ◡ ◡ | — +.

362, 367, *trochaic dimeters catalectic.*

Second Episode.

368–461, *iambic senarii*, which Weil divides into (368–385):

9 (2. 4. 3). 9. (3. 4. 2.)

386–441 :—

9 (3. 4. 2.) 12 (4. 4. 4.) 7 (3. 4.) 12 (4. 4. 4.) 7 (3. 4.) 9 (3. 4. 2.)

442–461 :—

12 (6. 6.) 12 (6, one lost. 6, three lost.)

Athana's speech resolves itself in my text into two parts: the first 10 lines stating the difficulties of the case, 442–451; the second 10 expounding the remedy which she proposes, 452–461.

Second Stasimon.

στρ. α′, ἀντ. α′.

462, 469, *trochaic dimeter catalectic.*

463, 470, *trochaic dipodia catalectic* or *cretic.* (That these single *cretics*, vv. 463, 470, 490, 498, constitute each a verse is seen from the δεσποτούμενον of v. 489.)

464, 471, *cretic*, *trochaic dimeter catalectic:*

— ◡ — ‖ — ◡ — ◡ | — ◡ — |.

465, 472, *cretic dimeter.*

466, 473, *cretic*, two *trochaic dimeters catalectic:*

— ◡ — ‖ — ◡ — ◡ | — ◡ — ‖ — ◡ — ◡ | — ◡ — |.

467, 474, *trochaic dimeters* (resolved *arsis* in 2nd place):

— ◡ ◡◡ ◡ | — ◡ — ◡.

468, 475, two *trochaic dimeters catalectic* (1st *arsis* resolved):

◡◡ ◡ — ◡ | — ◡ — ‖ — ◡ — ◡ | — ◡ —.

στρ. β′, ἀντ. β′.

476, 482, two *trochaic dimeters catalectic.*
477, 483, *trochaic dimeter catalectic.*
478, 484, *cretic, trochaic dimeter catalectic.*
479, 485, *trochaic dimeter catalectic.*
480, 486, *trochaic dimeter catalectic* (3rd *arsis* resolved):

– ∪ – ∪ | ∪∪ ∪ –.

481, 487, two *trochaic dimeters catalectic.*

στρ γ′, ἀντ. γ′.

488, 489, 496, 497, *trochaic dimeters catalectic.*
490, 498, *cretic:* see v. 463.
491, 499, *dactylic pentameter catalectic, Adonius:*

– ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – × ‖ – ∪ ∪ | – +.

492, 500, *trochaic dimeter catalectic.*
493, 501, *dactylic tetrameter, monosyllabic clausula:*

– ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – |.

494, 502, *choriambus, trochaic dimeter catalectic:*

– ∪ ∪ – ‖ – ∪ – ∪ | – ∪ –.

495, 503, *dactyl, trochaic dipodia:*

– ∪ ∪ | – ∪ – +.

στρ. δ′, ἀντ. δ′.

504, 510, *iambic dipodia, trochaic dimeter catalectic, Ithyphallic:*

∪ – ∪ – ‖ – ∪ – ∪ | – ∪ – ‖ – ∪ – ∪ – + |.

505, 511, *iambic dipodia, Ithyphallic:*

∪ – ∪ – ‖ – ∪ – ∪ – + |.

506, 512, *iambic dipodia, trochaic dimeter catalectic.*

507, 513, *iambic senarius* (pure, called *hexapodia,* imitated by Catullus, 4; Horace, *Epod.* 16):

∪ – ∪ – ¦ ∪ – ∪ – | ∪ – ∪ – |.

508, 514, *anacrusis, base, Ithyphallic:*

⏑ | – ⏓ | – ⏑ – ⏑ – + |.

509, 515, *Adonius, cretic, dactyl, trochaic dipodia:*

– ⏑ ⏑ | – ⏑ ‖ – ⏑ – ‖ – ⏑ ⏑ | – ⏑ – + |.

Third Episode.

516–729, *iambic senarii*, which Weil arranges thus:—

516–523:

4. 5 (one lost.)

524–531:

2. 3. 3.

532–563:

3. 2. 3. 3. 5. 5. 3. 3. 2. 3.

564–625:

5. 3. 5 (one lost). 6. 6 (one lost). 4. 3. 5. 3. 5. 6. 6 (two lost). 4 (all lost).

Weil rejects 619–625. The antithetic correspondence of iambic systems is not manifest here.

626–632:

4. 3.

633–662:

4. 4. 4. 3. 4. 4. 3. 4.

663–705:

12 (4. 4. 4. the last 4 lost). 12 (4. 4. 4.) 12 (6. 6.) 12 (6. 6.)

This division suits Weil's text, supposing four lines to be lost.

706–729 and 946–956. Weil counts these as distinct and different systems; but the word πλειστήρη, v. 715, has long seemed to me to be suspicious. Now that a further argument appears to me in the responsion of this speech of Orestes to Athana's, 946–956 (much in the same way as 880–891 correspond to the far-away 961–972), I propose also to include vv. 714, 715, 716 in the interpolation; and I regard the apparent abruptness, spoken of on p. 189, of τιμᾶτε, v. 954, as resulting from a legitimate and forcible *asyndeton*. Thus the two speeches will be:

11 (3. 5. 3.) 11 (3. 5. 3.)

Commoi (4) and a Fourth Episode, consisting of Athana's propitiatory appeals (4) alternating, 730–845.

στρ. α′, ἀντ. α′.

730, 731, 759, 760, *dochmiac monometers* (θεοὶ is one long).

732, 733, 761, 762, *iambic senarii.*

734, 763, *bacchiac dimeter :*

⏑ – ×̲ | ⏑ – + | .

735, 764, *bacchiac trimeter:*

⏑ – ×̲ | ⏑ – ×̲ | ⏑ – + | .

736, 765, *dochmiac monometer.*

737, 766, two *trochaic dimeters catalectic.*

738, 739, 767, 768, *dochmiac monometer.*

740, 769, *iambic senarii.*

741, 770, *dochmiac monometer :*

⏑ ⏑⏑ | ⏑⏑ ⏑ – | .

742, 771, *iambic senarii.*

743, 772, *bacchiac dimeter* (*arsis* resolved):

⏑ ⏑⏑ ×̲ | ⏑ ⏑⏑ + | .

744, 773, *dochmius, dactyl, trochaic dipodia :*

⏑ – | – ⏑ – ‖ – ⏑ ⏑ | – ⏑ – + | .

745–758, and 774–786, *iambic senarii :*

14 (3. 3. 4. 4.) 14 (3, one lost. 3. 4. 4.)

στρ. β′, ἀντ. β′.

787, 811, *dochmiac monometer.*

788, 791, 812, 815, interjection fulfilling the part of a verse.

789, 813, *dochmiac monometer :*

⏑ ⏑⏑ | – ⏑ ⏑⏑ | .

790, 814, *dochmiac monometer:*

⏑ ⏖ | – ×̲ – | .

792, 793, 794, 816, 817, 818, *dochmiac monometer.*
795, 819, four interjections, fulfilling the part of a verse.
796, 820, *dochmiac dimeter:*

×̲ ⏖ | – ⏑ – ‖ ×̲ ⏖ | – ×̲ – | .

797, 821, *dochmiac monometer:*

×̲ ⏖ | – ⏑ – | .

798, 799, 822, 823, *dochmiac dimeter:*

×̲ ⏖ | – ⏑ – ‖ ×̲ – | – ×̲ – |
×̲ ⏖ | – ⏑ – ‖ ⏑ – | – ⏑ – | .

800–810, and 824–845, *iambic senarii :*

14 (4. 2. 5. 3 lost.) 14 (4, one lost. 2. 5. 3.) 9 are interpolated.

846–857, incl., and 858–869:

12 (2. 2. 2. 2. 2. 2.) 12 (3. 3. 3. 3.)

The monostichia, 846–857, also divides itself into 3. 3. 3. 3, if regard be had to the meaning.

870–986, Exodos, those parts of a drama which belong to the *exit* of the actors and chorus.

στρ. α′, ἀντ. α′.

870–879, and 892–901:
870, 892, *cretic, trochaic dimeter catalectic:*

– ⏑ – ‖ – ⏑ – ⏑ | – ⏑ – | .

871, 893, *trochaic dimeter catalectic.*
872, 894, *base, trochaic dimeter:*

– ×̲ ‖ – ⏑ – ⏑ | – ⏑ – ⏑ | .

873, 895, *trochaic dimeter catalectic.*
874, 896, *Ithyphallic, trochaic dimeter catalectic:*

– ⏑ – ⏑ – ×̲ ‖ – ⏑ – ⏑ | – ⏑ – | .

875, 876, 897, 898, *trochaic dimeter catalectic.*
877, 899, *iambic senarii* (pure, *hexapodiae*).
878, 900, *cretic dimeter*, with long *theses:*

– ⏓ – | – ⏓ –.

879, 901, *trochaic dimeter catalectic.*

σύστ. α′, ἀντισύστ. α′.

880–891, and 961–972:
880–883, 961–964, *anapaestic dimeters.*
884, 886, 890, 965, 967, 971, *anapaestic monometers.*
887, 891, 968, 972, *paroemiacs.*
888, 889, 969, 970, *anapaestic dimeters.*

σύστ. β′, ἀντισύστ. β′.

902–909, and 934–941:
902, 904–906, 908, 934, 936–938, 940, *anapaestic dimeters.*
903, 907, 935, 939, *anapaestic monometers.*
909, 941, *paroemiacs.*

στρ. β′, ἀντ. β′.

910–917, and 926–933:
910, 926, *cretic dimeter, trochaic dimeter catalectic:*

– ∪ – | – ∪ – ‖ – ∪ – ∪ | – ∪ – |.

911, 927, *trochaic dimeter catalectic* (εα, a diphthong).
912, 928, *dactylic pentameter catalectic.*
913, 929, *dochmiac monometer:*

∪ – | – ⏓ – |.

914, 930, two *dactylic penthemimers:*

– ∪ ∪ – ⏖ | – ‖ – ∪ ∪ | – ∪ ∪ | – |.

915, 931, two *dactylic trimeters catalectic:*

– ∪ ∪ | – ∪ ∪ | – ⏓ ‖ – ∪ ∪ | – ∪ ∪ | – +.

916, 932, *trochaic dimeter catalectic.*
917, 933, *base, trochaic dimeter catalectic:*

– ⏓ | – ∪ – ∪ | – ∪ – |.

μέσον σύστημα.

918-925:

918, 920–923, *anapaestic dimeters.*

919, 924, *anapaestic monometers.*

925, *paroemiac.*

στρ. γ΄, ἀντ. γ΄.

942-945, and 957-960:

942, 957, *dactylic trimeter, trochaic dipodia:*

– ∪ ∪ | – ∪ ∪ | – ∪ ∪ ‖ – ∪ – ⨯.

943, 958, two *trochaic dimeters catalectic.*

944, 959, two *trochaic dimeters catalectic.*

945, 960, two *trochaic dimeters catalectic*

Προσόδιον μέλος:

the Hymn chanted by the Maids of Athens as they march with the Procession to the Holy Place of the Eumenides, at the foot of the Hill called Areopagus.

973–986:

στρ. α΄, ἀντ. α΄.

973, 976, *dactylic tetrameter catalectic:*

– ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – + |.

974, 977, *dactylic pentameter catalectic:*

– ∪∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – + |.

975, 978, *dactylic trimeter, monosyllabic clausula.*

– ∪∪ | – ∪ ∪ | – ∪∪ | –.

στρ. β΄, ἀντ. β΄.

979, 980, 983, 984, *anapaestic dimeters.*

981, 985, *dactylic trimeter, monosyllabic clausula:*

– ∪∪ | – ∪ ∪ | – ∪ ∪ | – |. *πεύκᾳ* has been proposed for *λαμπάδι.*

982, 986, *paroemiacs.*

THE END.

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